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LITERATURE

Coventry Patmore. By Edmund Gosse. "Literary Lives Series." (Hodder & Stoughton.)

SINCE Coventry Patmore's death in 1896 but one biographical account of him has appeared: the large 'Life' in two volumes by Mr. Basil Champneys. That, as Mr. Gosse remarks, cannot be superseded as a comprehensive storehouse of facts and materials. But the very width of the net which Mr. Champneys cast is against his book as a popular and compendious life. It is virtually a biography not of Patmore alone, but, in a subordinate and partial degree, of his first wife and certain of his children. It includes not only a wide selection from his letters, but also a collection—amounting to a fair bulk—of his unpublished fragments in verse and prose; and besides all these, a close and detailed study of his religious philosophy. To the student of Patmore it is invaluable and indispensable, for he will find in it nothing neglected which can throw light on the poet and his writings. But its very completeness and conscientiousness as a Patmore *thesaurus* render it, to the general reader who has not the zeal of a special cult, diffuse and unwieldy. He wants a clear-cut and attractive view of the poet's career and its literary results, presenting essentials and putting aside merely collateral issues. This is the precise need which Mr. Gosse has supplied, and very well supplied. His volume is not without its limitations. But it is, on the whole, able, at times brilliant; its personal knowledge and enthusiasm are balanced by an acute perception of the individualizing flaws, the roughnesses which give *burr* (as it were) and richness to character. It is written with a trained sense of symmetry, with an alert liveliness and interest. Among Mr. Gosse's faults dulness

has no place. His book shows discriminating taste; indeed, one of the points he claims for it is that it supplements Mr. Champneys's 'Life' on the critical side, which could scarcely be adequately handled "in a family memoir." Within its chosen range it achieves clearness and completion.

This was the more possible, under the limits imposed by the scheme and the series to which the book belongs, because Patmore's life presents little for record, apart from his literary work. It is an entirely quiet and domestic life. The Bohemianism of the literary career exists now only in name, as a pretext for clubs and good-fellowship; but even from such factitious and *recherché* Bohemianism his unnoted days were sequestered. Born in 1823, he was the son of a father, Peter George Patmore, with no very savoury reputation among his contemporaries, and a *littérateur* of no particular quality. Living at Woodford in Essex, the small Coventry was over-indulged and applauded by father and grandmother (according to him a strong-minded and intellectual woman), while he was snubbed by a repellent and unsympathetic mother. He is an exception to the old axiom that men of genius derive chiefly from their mothers. That injudicious paternal and grandmotherly encouragement made him a prig, according to Mr. Gosse: only an exceptional strength of character could have averted the permanent mischief done to Leigh Hunt by like premature applause. Yet his father did him the service of cultivating that fastidious and aristocratic taste which distinguished his mature years, by marking the best passages in the classics he placed in the boy's hands. By seventeen or thereabouts he had written the first draft of his later-published poems, 'The River' and 'The Woodman's Daughter'; and before that he had differentiated himself from most young poets by enthusiastic study of science (chiefly chemistry) and mathematics. In the latter he seems to have attained much and real advancement. His after-years were bitterly scornful of science; but both studies point to an inherent quality of his mind, which possessed the dry intellect to a degree not usual among poets. For the rest, he was brought up or grew up an agnostic until his eleventh year, when a devotional book suggested "what an exceedingly fine thing it would be if there were a God." In his case, even more than in Ruskin's, personal idiosyncrasy turned its back on boyish training concerning matters of religion. For religion was to be one of his chief preoccupations. The other—love—manifested itself at seventeen in a passion for Mrs. Gore's eighteen-year-old daughter at Paris, where he was put to school. By his own account, it had shown itself yet earlier. But, despite the private publication of the two poems already mentioned, after his return from Paris, and a very characteristic glimpse of Leigh Hunt, his real introduction to life and letters began with the publication of a volume of 'Poems' in 1844. Mr. Gosse truly observes that the influence most notable in this volume, apart from the genuine if immature personal quality, is (very curiously) that of Mrs. Browning. It was virulently assailed by *Blackwood* (of course), but praised by

Leigh Hunt, and privately by Bulwer Lytton. Above all, it introduced him to the chief poets of the day; and his friendship with Tennyson was his main solace under the poverty which simultaneously fell upon him. His father came to grief, fled to the Continent, and left him without support. Another poet, Monckton Milnes, at last came to his practical aid, by securing for him an Assistant Librarianship in the British Museum.

It was his sole period of struggle. Thereafter, he almost ceases to have an external history. He married thrice, thrice changed his residence, and died. There is scarce more to chronicle. But the marriage to his first wife, Emily Augusta Andrews, daughter of a Congregational minister, whom he met and wedded after his appointment to the British Museum, is of cardinal importance in his spiritual history. For it was she who recalled him to poetry, from which he had receded, and inspired him with the design of a poem in praise of nuptial love—the poem which became 'The Angel in the House.' Another influence tending in the same direction, and belonging to the same period, was his close intimacy with Rossetti and the members of the P.-R.B. Despite his small literary performance, they looked up to him with something of the admiration he bestowed on Tennyson; and he contributed to the now-famous *Germ*. The first result of the new influences was the 'Tamerton Church Tower' volume of 1853, containing fragments also of 'The Angel.' In 1854 appeared the first instalments of 'The Angel in the House'; more followed in 1856; in 1858 a revised and unified edition of the whole poem was put forth; and in succeeding years came out the sequel to 'The Angel,' now included under the general title of 'The Victories of Love.' Except for a review in our own columns 'The Angel' was not badly received; and, privately, it was warmly praised by Tennyson, Carlyle, Ruskin, Leigh Hunt, and the Brownings—Hunt prophesying that it would be the most popular poem of its day. He was right. From the time when it and its sequel were united in the collective two-volume edition of Patmore's poems in 1863, it sprang into a popularity which has steadily increased ever since. A quarter of a million copies had been sold at his death. Yet, by a perverse fate, its popular acceptance was coincident with a reaction of critical contempt. Thenceforward, till well on in the eighties, the name of Patmore was scarcely breathed among the arbiters of literary fame; there was even a very general impression that this forgotten minor poet was dead.

'Tamerton Church Tower' had been a great advance on the earlier poems; and in its Pre-Raphaelite descriptive detail clearly foreshadowed the characteristic style of the succeeding poem. 'The Angel in the House' was entirely mature, and exhibits the perfection of the poet's first manner. Assuredly it does not merit the critical neglect which so long kept it obscure. Misled by the amatory and domestic subject, critics have failed to realize the lofty seriousness of its aim—which is nothing less than to vindicate the dignity of married love as a symbol and prophecy of the love between Christ and the soul.

Patmore, following Pre-Raphaelite principles, resolved to relate a simple story of modern domestic courtship and marriage, shrinking from no realism of detail. The sincerity of passion would ennoble all. The period in which he wrote has unfortunately been against him. The peculiar doddiness of early Victorian middle-class life, caught with photographic and often unconscious fidelity, hangs about the narrative like stale tobacco-smoke. A future generation, which has not our own meanness of associations with that period, may perhaps find nothing to repel it—may even wonder at our repulsion. But meanwhile it exists. We cannot quite follow Mr. Gosse in considering the narrative portion altogether negligible. That would be to admit the poem a failure as a poem. Despite its disadvantages, it is deftly told, and full of ardent poetry. But we entirely agree with him that the finest parts of 'The Angel' are the preludes and epilogues which enclose, as in a corolla, the narrative sections. This Patmore admitted, giving as the reason that they were "pure lyricism." They are, in fact, lyrics of the whitest fervour, and exquisitely finished, with a singular moral and mystical elevation. The language reveals the emotion with an often miraculous intimacy, never strained or violent. Patmore claimed that the mysticism which flames visibly in 'The Unknown Eros' was already implicit in 'The Angel'; and of the preludes and epilogues this is true. Paradox and antithesis play over them like forked lightning. Other of them, again, are memorable aphorisms and epigrams. More pregnant quotations might be made from them than from any writer since Pope. For calling the attention of readers to this portion of 'The Angel,' which is just the portion most readers neglect, Mr. Gosse deserves thanks. His entire exposition of this poem is an admirable and acute piece of work. Our one objection is to the statement, afterwards more definitely made, that the symbolic raptures of the poem are illusive, and the outcome of purely physical ardour. There are many, undoubtedly, to whom—no less than to Patmore himself—that symbolic fervour is a true and vitally significant thing, a veritable spiritual prophecy. To them, as to him, the apparent irrationalities of the lover are explained as types and foreshadowings of divine realities.

Patmore's second and crowning period was ushered in by his first wife's death in 1862, and his embracing of Catholicism after a period of agonizing grief and struggle. It is characteristic that, as 'The Angel' resulted from the union with Emily Andrews, so this decisive change had a prelude in his encounter in Rome with the Catholic lady who soon after became his second wife, Marianne Caroline Byles. The influence of woman marked each fresh epoch in his life. She brought him means which thenceforth placed him beyond the necessity for struggle, and allowed him to lead a life of retired contemplation, diversified only by the management of the estate he bought at Heron's Ghyll in Sussex. Later he removed to Hastings, and during

the last few years of his life to Lymington, opposite the Isle of Wight.

The gradual outcome of his middle years was the series of odes now collected under the title of 'The Unknown Eros.' The first nine, privately printed, were coldly received by his friends, and burnt in a fit of chagrin. But a few copies were kept by his daughters, and the greater part of the odes were published in 1877. Ignored at first, they very slowly made their way, and the new reputation which dawned on him as the eighties drew to a close was mainly based on these odes of 'The Unknown Eros,' completed and afterwards issued in a single separate volume. He lived to be aware that his time of recognition was at length coming; and death, which he had long expected, arrived at last suddenly from *angina pectoris*.

'The Unknown Eros' is to Coventry Patmore what 'Paradise Lost' was to Milton. It is not only the crown of his work; it reveals also an altogether new altitude of power, not indicated by his previous work. Ardour, exquisiteness, elevated intensity of emotion, tenderness, minute finish, and intimate precision of diction he had shown in 'The Angel.' But in these 'Odes' he put forth a power, a breadth of handling, an amplitude of wing, which are not only unlike but seemingly incompatible with the qualities of that earlier poem. It is as though a Pre-Raphaelite should begin suddenly to paint like Rembrandt. The largeness and majesty of the 'Odes' are at times Miltonic. Yet the intimate justice of minute expression is retained where it is fitting, and singularly wedded with the ampler manner, so as to form one homogeneous style. This union of almost contradictory qualities is among the most striking features of the execution. Single lines, again, have a more than Wordsworthian penetration of feeling, such as

More transient than delight, and more divine.

The occasional descriptive touches (fullest in the 'Amelia') have a marvellous breadth and vividness. For distilled and concentrated quality of emotion certain of the 'Odes' stand apart in lyric poetry. But over and above these various and varying characteristics is the profound and grave rapture which informs all the finest of them. Their pathos is piercing and sparing, or it had not been tolerable. Their sweetness is no less sparing, and no less keen. The exaltation of the greatest 'Odes' is astonishing, yet unflinching, and without sense of effort.

Their mystic character, in which earth, heaven, and man maintain a continual interplay of reflex symbolism, answering each other like harp to harp, makes against popularity. The aim of Patmore was to do for divine what 'The Angel' had done for human love. But he carried out his scheme only in a fragmentary, or rather intermittent fashion. The chief flaw of 'The Unknown Eros,' as Mr. Gosse emphasizes, is the handful of political odes. We may differ from him as to the hopeless falsity of Patmore's political prophecies. But that is immaterial. The point is that these 'Odes,' with some amount of exception, forfeit the dignity which marks the rest. They are violent, at times almost to outrageousness.

From Mr. Gosse we dissent also concerning the metre, which appears to us majestic, flexible, and beautiful in a high degree, answering the feeling like the pulses of the blood. Certainly based on 'Samson Agonistes' and other models, it is yet in large measure original, and to us appears radically different from the Cowleian "Pindarics" with which Mr. Gosse compares it.

Mr. Gosse is nowhere more brilliant and attractive than in his personal sketch of the poet. For this species of work he has a peculiar aptitude. In Patmore he had an excellent subject, for no man was more original or less like his supposed personality. Mr. Gosse does not shrink from the less pleasing features of his model, and gives us something very different from the colourless abstractions usual in contemporary biography. 'The Angel' determines all conceptions of the poet, who is imagined as a mild and amiable amorist. The reality was a gaunt giant, with drooping lids over eyes like the narrow gleam of a scimitar-edge, a masterful personality, and a grim vein of sardonic humour. The softer qualities deducible from his poetry were not on the surface. Mr. Gosse draws him vividly,

"sailing along the Parade at Hastings, his hands deep in the pockets of his short black velvet jacket, his grey curls escaping from under a broad, soft wide-awake hat,.....the long, thin neck thrust out, the angularity of the limbs emphasized in every rapid, inelegant movement,"

no less than in the crackle and cough of his laughter, and the singular originality and fascination of his intimate talk. Yet sometimes we doubt whether he does not exaggerate a point. He accuses Patmore himself of exaggeration (quite truly), and tells a story of how the poet said, in company, that by the side of a certain living writer "Herrick was nothing but a brilliant insect"! We can hardly mistake the writer intended, for in a published essay Patmore has used this very phrase. And what he there says of the writer whom he criticizes is that, intellectually, Herrick was by comparison "a splendid insect," yet none the less a greater poet. One cannot but question whether the qualification may not have escaped in Mr. Gosse's recollection of the conversation; and the qualification makes just the difference between exaggeration and sanity. It is in this personal chapter and that on the poet's literary position and aims that we find most to challenge. That, for example, Patmore did not recognize his own lyric genius, but constantly desired to excel in "epic, gnomic, and didactic poetry," is a statement for which Mr. Gosse may have warrant, but he shows none in this book, and we find it a hard saying. In view of his lack of personal sympathy with the poet's religious beliefs and ideas, he attains a remarkable measure of perception; yet the lack of sympathetic understanding now and again makes itself felt. But these are occasional limitations in an able and welcome aid to the appreciation of a poet even now far from general appreciation—a poet whose greater qualities, in his books as in life, yield themselves only to intimacy.

A History of the English Church in the Reigns of Elizabeth and James I. By W. H. Frere. (Macmillan & Co.)

MR. FRERE possesses one of the main qualifications for an ecclesiastical historian, as understood by men like the late Canons Robertson and Perry. He is persistently, rigidly, and conscientiously dry. His writing is never redeemed by charm from its pedestrian accuracy. His outlook is purely and narrowly ecclesiastical. There is no period richer in imaginative and pictorial interest than that of the reign of Elizabeth, none which is capable of brighter treatment, as the works of Creighton and Prof. Maitland abundantly illustrate. Yet of all this Mr. Frere will have nothing. Dreary as are the Vestiarian and the Marprelate controversies, they become drearier in this narrative, which, strangely enough, ignores the admirable chapter of Dr. Maitland in the "Cambridge Modern History." There is none of the quaintly romantic air of the late Canon Dixon's writing, that chivalrous touch of high imagination which belonged to one who found in the Church of England not merely a refuge but a home, not only a teacher but a mother. This volume will be useful to those who really want to know more about the period, but it will never attract or lure the general reader. It may clear the notions of many of the clergy; it will not appeal to the cultivated laity. They will no more think of reading it than they would the works of Archbishop Whitgift. As the book (being without notes) is presumably intended for this class, we think that the work is almost as much of a failure as that of Mr. Trevelyan on the Stuart period is a success.

But of course Mr. Frere would have his reply. His book is a work of original investigation, not popularization, and you cannot cater for two classes of readers at once. That is true. Still, we cannot see why it is necessary to reduce a period in many respects exciting to a level of monumental dullness.

On the other hand, the book will be found useful. If it does not say the last word on the various subjects discussed (we suppose that will never be said), at any rate it very distinctly sets things in the right light, and uses the very best sources of information. Nothing, for instance, could be better than the following estimate of the Puritanism of Cartwright and his followers:—

"Thus gradually Nonconformity became a definitely Presbyterian organization, pledged to work within the Church for the abolition of episcopacy, for a new view of the ministry which was not that of the Book of Common Prayer, for a new system of discipline which was not that of the English Church, and for a new scheme of worship which should tolerate much that at present was not tolerated and forbid much that was at present enjoined. The movement was thus not one for liberty of opinion or practice, but merely for the substitution of a new coercive system in place of the old one."

This is admirably said. There is still, in spite of all the work that has been done, a lingering superstition that Puritanism was in its essence a movement towards freedom and tolerance, so that it is well to have the

truth once more stated. Freedom was the result of the internecine quarrels between the sects, or rather of the fact that no one party was able to exterminate the other. It was not the deliberate conquest of a party devoted to reason, but the fruit derived by all parties from the failure of others. Least of all was it the crown of the militant Presbyterianism of Cartwright and Travers, for whom the cardinal use of religion was the power to excommunicate their adversaries, its main comfort the doctrine of arbitrary reprobation, and a chief dogma the belief that Scripture ordered the execution of Papists.

On the other hand, this book is no apology for the Elizabethan régime. We know of no modern Anglican work which so frankly recognizes its evils. Mr. Frere has no hesitation in expressing his contempt for the State-enforced conformity, the spiritual apathy, the episcopal avarice, which characterized the time. He shows how, even when the bishops might have mitigated the abuses of their Courts, the lawyers prevented them, and that the attack on the Court of High Commission had much to justify it. Probably, indeed, one thing that makes the book such dismal reading is the writer's resolute refusal to echo the cry of "ecclesia restaurata." Still, he is one of the first to do real justice to Whitgift, and he sees very strongly the defects of the Puritan party, that "they lacked a sense of proportion and a sense of humour." He judges in no measured terms the attempt to combine the legal forms of one system with practical adherence to another:—

"They had used only such of the rites of the Church as they pleased, worn what they pleased, preached as they pleased, done what they pleased, and deprived everything with which they were displeased."

This is true, and the misleading use of the term Nonconformist confirms the vulgar error. The Puritans of Elizabeth's reign were not persecuted voluntaries, they were merely disorderly clerics. Discipline within the Church does not necessarily mean persecution. It may, however, be pointed out that their action is not without a parallel; and that their attitude, even down to the attacks on the bishops, has been in our own day imitated by a party which is at the opposite ecclesiastical pole.

On the other hand, we do not think that all Mr. Frere's strictures are made out. There is no disloyalty in working a constitution while striving to change it. A member of Parliament or a peer has a perfect right to work for the abolition of the House of Lords. The charge against the Puritans is not that they desired change, which they had a right to do, but that they refused to work the system they were sworn to work. After all, Wycliffe himself said "Masse," though his views were utterly subversive of the existing ecclesiastical polity. It is only in days when every one recognizes the rights of voluntarism that a man is to be told he must leave his church if he does not approve of its system, nor do we think that the appeal is justified so long as he believes in the society and the possibility of bringing it round to his notions. A Socialist is not bound to exile himself from an individualist State.

Lastly, we think Mr. Frere is very ill-

advised in attempting to defend the *ex officio* oath. He seems hardly aware of the principle that a man ought not to be made to incriminate himself; yet we thought this was nowadays an elementary principle of justice. He ought, also, to have produced further evidence for his statement that "truthfulness never was the Puritans' strong point." If this is meant for a view of the *īdōs* of Puritanism throughout its history, it needs a very long array of evidence, for it contradicts the established conviction of the modern world that Puritanism, whatever its defects, trained strong, just, and honourable citizens. If Mr. Frere really thinks that Puritanism had as evil an effect on the conscience as, say, "Probabilism," he ought to develop his view in a volume, and not scatter so grave a charge as an *obiter dictum*. We have no love for Puritanism; it was intolerant, opposed to culture, in its own way very superstitious, and as authoritative and scholastic as Duns Scotus. But that it was really hostile to truthfulness—except so far as all party spirit is—is so definite and sweeping and (if proved) so absolute a condemnation, that it needs more proof than the unsympathetic sarcasms of the least imaginative historian it has been our lot recently to read.

The Collected Works of William Hazlitt. 12 vols. Edited by A. R. Waller and Arnold Glover. With an Introduction by W. E. Henley. (Dent & Co.)

(First Notice.)

THIS year is the centenary of Hazlitt's first appearance in print. His reputation is now both secure and general, and he is presented "in questionable shape"—tabernacled in twelve portly volumes, heralded by Henley, interpreted by Arnold Glover and Mr. A. R. Waller. Let us, with the aid of the two latter, draw the curtain, unlock the shrine, and interrogate the "affable archangel" within.

It has been said of Hazlitt—and the remark is, to some extent, confirmed by his own confessions—that "he was a man of few books and fewer authors"—books and authors, moreover, of the past solely. There is an element of truth in this criticism. Hazlitt, though of a strongly bookish temper, was not erudite. He was an intellectual voluptuary, and read, as he dabbled in painting and metaphysics, for his pleasure merely. His excursions in philosophy were limited to a round dozen of writers, English and French, from Gassendi and Hobbes to Hume and the 'Système de la Nature'; and even these he did not study and digest after the fashion of the disciplined metaphysician, but tasted and discussed them as a man of letters. His speculative writings show little trace of technical terminology; the style is not scientific, but literary. In certain fields of English poetry, again, his attainments were slender—notably in the dramatic literature of Elizabeth's day, a subject, nevertheless, on which he lectured with much aplomb at the Surrey Institution.

But if Hazlitt lacked breadth of literary culture, his range was wider, on the modern side more particularly, than either he or Henley would lead us to suppose. Hazlitt, when he testifies of himself, is the most un-

reserved of witnesses; but where passion or prejudice intrudes he is apt to conceal or distort the truth. Henley's account of Hazlitt's choice of reading—Shakespeare, Cervantes, Rabelais, Boccaccio, Milton, Richardson, Rousseau, Fielding, Burke—is well enough so far as it goes, but it does not go far enough: it ought to include certain contemporaries—Cowper, Wordsworth, Scott, Coleridge (in his lyrics and poetic dramas)—and, of the elders, Chaucer, Spenser, and Pope, at least. It happens that we possess, in a certain marked feature of Hazlitt's style, a clue to his literary preferences. Whatever appealed to his taste he read attentively; and what he read attentively, a remarkable adhesiveness of mind led him to quote repeatedly (we refer now to the borrowed phrases, the literary tags, with which he is wont somewhat to overpunctuate his pages). In this connexion, Hazlitt's latest editors have rendered an important service to the critical reader. By recording in each case the source of these adventitious ornaments, they have furnished a key to the *personnel* of Hazlitt's hierarchy of letters, and simplified the process of determining the order and precedence of the several thrones, principalities, and powers. We have, in fact, but to count the number of tags accredited to each name, and to compare the totals, in order roughly to fix the preponderance of any given influence.

If we apply this test to Wordsworth—a writer whom Hazlitt, when astride his political hobby-horse, vilifies through every mood and tense—we shall find ourselves driven to a conclusion directly opposite to that indicated by Hazlitt's insolent and venomous allusions. In Hazlitt's eyes Wordsworth stood for a common renegade, who had bartered his birthright for a pitiful mess of pottage. He is never done girding at Wordsworth the stamp-distributor; and yet his very diatribes betray the ineffaceable impression made on him by Wordsworth the poet. Of all Hazlitt's literary creditors, Shakespeare ranks first in regard of the number of phrases—too often, indeed, they are forced loans—supplied. Now for every four quotations from Shakespeare, Hazlitt has one from Milton, and for every two from Milton, he has one from Burke and one from Wordsworth. Wordsworth and Burke, that is to say, stand on the same rung of Hazlitt's literary ladder. Both have sinned, and forfeited their high estate; yet their sometime votary is unable to break the spell still exercised by the glowing eloquence of the one and the austere, impassioned verse of the other, and so, as he writes, he falls, half unconsciously, into their very tricks and turns of speech, repeating the happy phrases branded upon his memory by fond and early association.

Henley, who avers that Hazlitt "was never an exalted Wordsworthian," says that "once, in a moment of supreme geniality, Hazlitt likened Wordsworth's best passages, not to their advantage, to those of the classic *Akenside*." So far is this from being true that the very reverse is the truth. What Hazlitt originally (1814) wrote was that the poet's "powers of description and fancy seem to be little inferior to those of thought and sentiment." In 1817, embittered by the fall of Napoleon, and desiring so far as

he could to disparage the poet who had sold himself to the Treasury, he cancelled this passage, and substituted one to the effect that "Wordsworth's powers of description and fancy seem to be little inferior to those of his classical predecessor, Akenside"—a revised judgment delivered, not in a supremely genial moment, but at a time of recent and intense exasperation. Here, as in every case where Hazlitt revised his work for republication, the editors print in full the variations and omissions shown by a comparison of the earlier with the later text. Indeed, those who have read Hazlitt on 'The Excursion' only in the revised text of 'The Round Table' can form but a faint conception of the writer's fervid admiration for that poem, or of his loud acclaim of the poet's transcendent powers. His 'Observations on "The Excursion"' first appeared in *The Examiner* for 1814. There, in a passage omitted from 'The Round Table' (1817), he writes of Wordsworth:—

"There is in his sentiments and reflections on human life a depth, an originality, a beauty and grandeur, both of conception and expression, which place him decidedly at the head of the poets of the present day—or, rather, which place him in a totally different class of excellence.....It is not in our power to add to, or take from, the pretensions of a poem like the present, but if our opinion or wishes could have any weight, we would take our leave of it by saying—ESTO PERPETUA!"

Here speaks the true Hazlitt, as he speaks nine years later in 'The Literary Examiner':—

"It has been asked whether Lord Byron is a writer likely to live. Perhaps not: he has intensity of power, but lacks distinctive character. In my opinion, Mr. Wordsworth is the only poet of the day that is likely to live—should he ever happen to be born! But who will be the midwife to bring his works to light?"

—a question which many eminent literary *accoucheurs* have striven to solve, and, perhaps, have succeeded in solving between them.

On Hazlitt's attitude towards Coleridge we shall have something further to say. Meanwhile, let us not delay to acknowledge our large debt to the editors of these volumes. They have taken ample time and pains with their work, and have done it thoroughly. The sheets have been read with a carefulness uncommon nowadays. Diligent research has brought to light a mass of new material—much of it journalism, no doubt; but all of it Hazlitt's, and some of it literature. The bibliographical notes are excellent of their kind—those in the last two volumes especially, in which the intricacies and overlappings of the early posthumous collections are explained with conspicuous skill. In view of the slender room at their disposal, the editors' commentary is remarkably full. The difficulty here was one of selection and omission; but by dint of a wise economy and the exercise of stern self-repression, room has been found for everything essential, including those textual "cuts" and variations which frequently supply a clue to the understanding of Hazlitt's fluctuations of temper and opinion. On the subject of Mr. Waller's editorial prowess there is no need to enlarge: it is amply attested by his work in con-

nexion with the "Cambridge English Classics," and has recently won honourable recognition at the hands of the Senate of that University. Of his lamented fellow-worker we will take it upon us to say that, whether for accurate scholarship, for sound and impartial judgment, for special knowledge of the period, or for strict literary conscience, no fitter man could have been found for the task of editing Hazlitt's remains. From all who have at heart the cause of English literature congratulations are due to the surviving editor on the completion of his arduous and beneficent labours. We cordially wish him joy; but that must, indeed, be "a defeated joy" which he feels as he surveys the fruits of his collaboration with Arnold Glover, and recalls the pleasant trade interrupted by death.

Amongst the pieces now first identified and collected is an essay 'On the Character of the Country People,' which reminds us of the famous tirade on the same subject in 'The Round Table,' and contains a good story about Charles Lamb. While visiting Winterslow in 1810, Lamb had ordered a pair of snuff-coloured breeches from "the little hunch-backed tailor" of Pitton (a neighbouring village),

"instead of which the pragmatistical old gentleman, having an opinion of his own, brought him home a pair of lively Lincoln-green, in which he rode in triumph on Johnny Tremain's cross-country caravan through Newberry into Oxford,.....the abstract idea of the jest of the thing prevailing in his mind (as it always does) over the sense of personal dignity."

Hitherto it has been supposed that, after the rejection of 'Zapolya' by the Drury Lane Theatre Committee in May, 1816, nothing more was heard of Coleridge's drama as a stage-play. This is an error. On February 10th, 1818, 'Zapolya,' "compressed into three Acts, to make it tedious and brief," and accompanied with music, was produced at the Royal Circus and Surrey Theatre (later Astley's Amphitheatre), and ran for eight nights between that date and March 2nd, when it was performed for the benefit of Tom Dibdin. Of Hazlitt's stock quotations, perhaps the most obstinately coy to research was that which first occurs in an *Examiner* essay of 1815 (xi. p. 268):—

Sithence no fairy lights, no quickening ray,
Nor stir of pulse, nor objects to entice
Abroad the spirits; but the cloistered heart
Sits squat at home, like Pagod in a niche
Obscure.

These vigorous lines, which recur more than once in Hazlitt's pages (cf. xi. pp. 224, 428; iv. p. 311), were advertised in *Notes and Queries*, and their source inquired for in every quarter, likely or unlikely, that suggested itself. At length Arnold Glover had the satisfaction of lighting on them in Dodsley's 'Collection of Poems,' 1758, vol. vi. p. 138. They occur in a poem addressed by the Rev. Sneyd Davies 'To the Honourable and Reverend [Frederick] Cornwallis,' afterwards Archbishop of Canterbury. It was probably not in Dodsley, however, that they were found by Hazlitt (whose familiarity with the poem is proved by his occasional citation of other passages from it), but in the pages of that once-familiar school-book, 'Enfield's

Speaker,' a work which appears to have supplied Coleridge also with one of his quotations in the Preface to the 'Poems' of 1796. Probably Hazlitt had committed the entire poem to heart in boyhood. It was known to Lamb, also, in all likelihood, through the medium of 'Enfield.' He quotes the opening lines in a letter to Southey dated August 10th, 1825. So loosely did Hazlitt cite his authors that we have sometimes thought that another of his quotations,

'Tis the taste of the ancients; 'tis classical lore,
was merely a random shot at Campbell's well-known verse:—

'Tis the sunset of life gives me mystical lore.

SOME AMERICAN MEMOIRS.

A Belle of the Fifties. Edited by Ada Sterling. (Heinemann.)

Hannah Logan's Courtship. Edited by Albert Cook Myers. (Philadelphia, Ferris & Leach.)

Robert Cavalier. By William Dana Orcutt. (Heinemann.)

THE Duke in 'Lothair,' though he did not approve of Americans in general, made an exception in favour of "an American gentleman with large estates in the South," whom he regarded as a "real aristocrat." The very interesting book which Miss Ada Sterling has prepared from the diaries and recollections of Mrs. Clay-Clopton deals with the fortunes of such a family. This venerable American lady was known to fame in a past generation as the beautiful and dashing Mrs. Clay of Alabama, wife of one of the Confederate leaders in the rebellion of 1861 and the Civil War. It was to her husband, Senator Clement C. Clay, that the task fell of renouncing Alabama's allegiance to the United States on the memorable day of January 21st, 1861. Mrs. Clay gives a graphic description of the scene which took place on this occasion, important in the annals of the world as well as in those of America. Senator after senator rose, and, in a few solemn words, declared that the people for whom he spoke had

"adopted an ordinance whereby they withdrew from the Union, formed under a compact styled the United States, resumed the powers delegated to it, and assumed their separate station as a sovereign and independent people."

Such a rupture of a legislative body had hardly been known since Cromwell purged the Long Parliament; indeed, the only parallel instance of a voluntary separation of such a kind is to be found in the disruption of the Scottish Church in 1843, though, happily, that event, great as have been its issues, did not portend a civil war. Mrs. Clay draws a vivid picture of the emotion caused by the renunciation of these senators' allegiance:—

"As each Senator, speaking for his State, concluded his solemn renunciation of allegiance to the United States, women grew hysterical and waved their handkerchiefs, encouraging them with cries of sympathy and admiration. Men wept and embraced each other mournfully. At times the murmurs among the onlookers grew so deep that the Sergeant-at-Arms was ordered to clear the galleries; and, as each

speaker took up his portfolio and gravely left the Senate Chamber, sympathetic shouts rang from the assemblage above. Scarcely a member of the Senatorial body but was pale with the terrible significance of the hour. There was everywhere a feeling of suspense, as if, visibly, the pillars of the temple were being withdrawn and the great Government structure was tottering."

Mrs. Clay's lively narrative throws a good deal of light upon the events which led up to the Civil War, from the point of view of an ardent Southerner. Brought up in an atmosphere of land-owning aristocracy, and accustomed to regard slavery as a "domestic institution," which was only productive of good to the negroes, who were treated, in all the good families of the South, at least as well as the British squire treated his labourers, she was wholly unable to recognize the real ground which the North had for resisting any attempt to divert the Union from its foundation of liberty and equality for all men. "Our physical prosperity," she says,

"no less than the social security we enjoyed, had caused us to become objects of envy to the rough elements in the new settlements, especially of the North-west."

There is a certain amount of truth in this view, and it comes as a useful corrective to the modern idea that the American Civil War was purely a crusade against slavery—a view at least as erroneous as that set forth by Mrs. Clay, that it was a war of conquest and spoliation on the part of the North. However, though Mrs. Clay's memoirs add considerably to our knowledge of the Southern attitude before and during the war, it is rather the personal element in them to which the reader's interest is chiefly directed. We find in these pages many lively and picturesque descriptions of Washington society before the war—a society to which the high-spirited and witty ladies of the South, among whom our heroine herself played a leading part, contributed much of its most characteristic and brilliant life.

The book is very gracefully written, and the account, to select one instance among many, of the fancy-dress ball to which Mrs. Clay went in the character of the American Mrs. Partington is as good as anything of its kind to be found in the works of contemporary American novelists. The story of Senator Clay's imprisonment, along with Jefferson Davis, after his surrender to the United States Government, is full of thrilling incident. The assassination of Lincoln—of which Mr. Clay was erroneously surmised by the Northern mob to have had a guilty foreknowledge—raised public feeling to a dangerous height, and for some months his life trembled in the balance. Mrs. Clay, at any rate, was convinced that it was only her personal efforts in intercession with President Johnson which saved him from being condemned by the military tribunal. She found a valuable assistant in General Grant, who was totally opposed to all reprisals on the vanquished Southerners, and declared, shortly after Lee's surrender had ended the war, that, if he had his way, he would release every Southern prisoner without conditions. The story is well worth reading, and the book as a whole presents

a delightful picture of a charming and original personality.

We recently had occasion to speak in terms of praise of 'Sally Wister's Journal,' a human document which Mr. Albert Cook Myers rescued from the oblivion of time. Encouraged by the success of that delightful book, he has now given us the story of 'Hannah Logan's Courtship,' as related in the diary of her lover, the Hon. John Smith, of Philadelphia, who was a notable colonial politician from 1736 to 1752. Hannah Logan was the daughter of the venerable statesman and scholar James Logan, of Stenton, and, like her father and her husband, belonged to the Society of Friends. A contemporary has left a pleasant account of her appearance when she was twenty-four. "To return to the Lady," says this young buck:—

"I declare I burnt my Lips more than once, being quite thoughtless of the warmth of my Tea, entirely lost in Contemplating her Beauties. She was tall, and Slender, but Exactly well Shap'd, her Features Perfect, and Complexion tho' a little the whitest, yet her Countenance had something in it extremely Sweet. Her Eyes Express'd a very great Softness, denoting a Compos'd Temper and serenity of Mind, Her Manner was Grave and Reserv'd, and to be short she had a Sort of Majesty in her Person, and Agreeableness in her Behaviour, which at once Surprized and Charmed the Beholders."

According to her lover, "the Charm of her Conversation Excelled, if possible, those of her person." As Charles Lamb said of his friend Hester Savory, the Quaker rule could not cool the human feeling in her. She seems, indeed, to have been a very charming woman, and the lapse of a century and a half cannot destroy the interest with which the reader follows the vicissitudes of the passion which John Smith conceived for her. There was no very striking incident in his courtship, which had to overcome a certain amount of coyness and disinclination for marriage on Hannah's part, but ended happily, without the need of any melodramatic expedient—though more than once the young lover was obliged to realize "in how much pain is a situation between hope and Despair." The value of his diary, as the editor points out, lies not merely in the love-story which it placidly unfolds. It also helps us to recall the daily life of a prosperous American in the first half of the eighteenth century, and to understand the Quaker community, to which the success of Pennsylvania was largely due:—

"It presents Quaker social life, not all in ascetic drab and grey, but also in many of its more attractive aspects—travelling and visiting, genial hospitality and quiet good living, dining and tea-drinking, fishing and sliding and skating and other mild diversions."

The extreme frankness and *naïveté* of the diary, which was intended for no eyes but those of Smith himself, add to the pleasantness of the book, for which we are grateful to Mr. Myers, though we cannot like the dignified Hannah Logan quite so well as the lively Sally Wister.

Mr. Orcutt's historical novel presents a readable account of La Salle's life and his discovery of the Mississippi, which holds a good deal of romance. The United States is said to have a much larger reading public than Great Britain. It cer-

tainly shows a vivid interest in its historical figures which is wanting in our own population taken as a whole.

Chatham. By Frederic Harrison. "Twelve English Statesmen." (Macmillan & Co.)

AFTER many delays, due to the divergent activities which possess Mr. John Morley, the notable series of "Twelve English Statesmen" has at last been brought to a conclusion. Mr. Frederic Harrison, to whom he delegated the writing of the volume on Chatham, must have approached the topic with some qualms. The ground had already been covered by Macaulay in two of his most eloquent essays; secondly, the author could not help feeling out of sympathy with many of the ideals of his subject. We may say at once that both difficulties have been triumphantly surmounted. Mr. Harrison brings much freshness of treatment to bear upon Chatham's career, particularly during its earlier periods. Though conquest and empire may be repugnant to him, literary honesty comes to the rescue, and when he cannot praise the wisdom of the statesman's aims, he dwells upon the loftiness of his motives. The result is a singularly dignified portrait of a figure of lonely majesty, and an appreciative analysis of a character which, despite its histrionic exaggerations, conveyed the lesson of moral dignity to his country at an hour when it was sorely needed.

Mr. Harrison makes no attempt to reconcile the inconsistencies of William Pitt's political beginnings. Consumed by honourable ambition, and destitute of family influence, he was driven to play for his own hand. At one time he denounced Hanoverian subsidies; afterwards he advocated them; his own policy when he attained power bore some resemblance to that of Carteret which, in opposition, he had mercilessly vituperated. Yet, with prophetic insight, he invariably perceived where the true interests of his country lay. As Mr. Harrison acutely remarks:—

"To prevent Prussia being crushed by the gigantic confederacy of five Powers was a very different thing from assisting Maria Theresa to regain her ancestral dominions. Lastly, to protect Hanover from being absorbed by France, because the Elector of Hanover was King of England, was a very different thing from flinging away English blood and treasure to promote the ambition and second the quarrels of the Elector of Hanover. Pitt's policy, as he clearly showed, was this:—he would not sacrifice British interests for Hanoverian objects, but he would not let Hanover be sacrificed solely by reason of its connection with England. This was a perfectly intelligible policy; and it was a sound policy. Pitt's change of front was startling; but it has an adequate defence."

Pitt scorned to take a side merely because it was popular, and few incidents in his life redound more to his honour than his efforts on behalf of Admiral Byng. But he generally read the temper of the nation correctly, even if he was tempted to work too persistently on its passions. No more luminous remark has ever been elicited from a nature essentially opaque than George II.'s: "You have taught me to look elsewhere than to the Commons for the

sense of my subjects!" Pitt had, indeed, the secret of bringing out the higher qualities of all about him. The House of Commons endured his arrogance because, as Charles Butler said, "there was something in him finer than his words; the man was infinitely greater than the orator." It must be remembered besides that the grand manner was sedulously cultivated in the pre-Revolutionary age, and that Pitt's artificialities were only a carrying to an extreme of the device which every one attempted. It was imported into private life; and though no contemporary correspondence is quite so Grandisonian as Chatham's with his nephew Lord Camelford, yet Temple addresses his own sister as "Dear Lady Hester." Charles Fox was the great simplifier of debate, and, in the same way, biography offers few contrasts more complete than his unstudied outpourings on ancient and modern literature to Lord Holland, and Pitt's stilted injunctions to Camelford that he should "drink as deeply as he could of the divine springs," the *Iliad* and Virgil.

The survey of the victorious campaigns organized by Pitt during the Seven Years' War is as complete as Mr. Harrison's space permitted. "America was to be won in Germany"; in other words, France was to be exhausted in the struggle with Prussia, and thus leave Canada and the Mississippi Valley to be occupied by the British. Historians are in practical agreement, however, that Pitt pursued hostilities beyond their legitimate ends. As Mr. Harrison well puts it:—

"Any attempt to crush back the rival nations of Europe into a secondary rank, to maintain a permanent and exclusive domination on the high seas, must at last provoke a combined resistance, and in the end must exhaust an island of moderate size."

The Treaty of Paris is as justifiable from the English standpoint as the Treaty of Utrecht, only both were brought about by the most despicable political intrigues. Mr. Harrison alludes briefly but sufficiently to Pitt's exclusion from power, and the corruption and proscription employed by Bute and his colleagues to force the peace upon the House of Commons. The grimy story can be best studied in Lord Edmond Fitzmaurice's "Life of Lord Shelburne." But Mr. Harrison becomes unnecessarily indignant when he stigmatizes the interview of some two years afterwards between George III. and the fallen minister as "outrageously indecent and irregular." Pitt had right of perpetual access to the king as a member of the Privy Council, and the solidity of government by Cabinet had not then been established with the precision of modern times. The days were not far remote, indeed, when Governments formed on fixed principles were held up to public opprobrium as "juntos," and the outcry against the "connexions" had a very similar meaning. Pitt recurred to the system of William III. when he deliberately formed his second administration out of men chosen without regard to party, group, or family. The experiment failed, owing to the fatal mistake of transforming the "Great Commoner" into the Earl of Chatham, his mental collapse, and the incurable levity of Charles Townshend. But

it may be questioned if it would ever have succeeded, even if, as Mr. Harrison suggests, George had been Victoria and Pitt had possessed the vitality of Palmerston or Gladstone. Administrations constructed on what our ancestors used to call "a broad bottom" have never endured except in quiet times. The times during which America was hastening towards independence were far from tranquil. Anyhow, Chatham ended his days in isolated opposition, protesting to the last against the coercion of the United States by arms, but unwilling to concede separation after the French had entered into alliance with the colonists.

"To this humiliation Chatham would not stoop. To the American people, whom he loved and honoured, he would concede everything, but to have America, which he had rescued from France, again torn away from us by the rival whom he had crushed—this was a sacrifice to which he could not submit. His old dread and jealousy of the House of Bourbon, which had become almost a monomania with him, blazed up with all its ancient fire. In this, the ardent patriot extinguished in him the far-seeing statesman. We can see to-day how far passion had misled him. Burke, Rockingham, Fox, the Duke of Richmond—some of the best brains of the Whig party—urged the immediate recognition of American independence. Chatham died in the act of protesting against it. And a cloud hung over the sun of his renown as he sank to rest."

Mr. Harrison, we may add in conclusion, does thorough justice to Chatham's efforts in the cause of internal freedom, as in his support of Wilkes, whom he abhorred personally, and in his advocacy of Parliamentary reform, which, empirical though it may have been, was much in advance of his age.

NEW NOVELS.

Shining Ferry. By Q. (Hodder & Stoughton.)

WE have, if we mistake not, more than once expressed the view that, delightful as Q.'s work almost always is, and excellent as are his short stories, something has hitherto held him back from obtaining that rank as a writer of fiction on a larger scale which from his many qualifications for the work of a storyteller seemed to lie within his reach. He can draw human nature as he sees it for himself, not as it appears to the collector of "materials," with his attention concentrated on some small section of mankind or some abnormal social conditions, and relying for the rest on what he finds in the books of other specialists. Q. writes at first hand; no man is freer from "common form." What he conveys to his readers he has, as the Germans say, "lived." We do not mean either that his manner never reminds one of any other writer or that he never invents an incident. But his style is the straightforward diction of a cultivated man who knows the English language and respects it, and the ultimate matter of his stories, the scenes and people—those, at any rate, with which he is most successful—show as plainly as did George Eliot's the mark of keen personal observation. He has besides the large and humane tolerance which goes with this faculty. Never having met—who of us has?—with absolute evil,

whether in men or circumstances, he does not attempt to depict it. He comes as near to it in the present story as he has ever done; but even here the last paragraphs leave us free to indulge a hope that the chastening which the offender has undergone will bear fruit. Indeed, the revolt against "poetical justice" has perhaps gone far enough. It is doubtless true that in real life it often seems as if to command success worked out better than to deserve it, and that the gentle, dutiful Bennys stand a poor chance against the hard, self-approving Rosewornes. But somehow that has not, at all events until very recently, been the view taken by the masters of fiction; nor will it be a good day for the world when it loses the conviction that, in the long run, character is bound to tell. For this, we take it, may be regarded as the short summing-up of Q.'s theory of life. We seem to be handling a charming story as if it were an ethical treatise. It is true that Q., more than any other writer of stories at the present day, seems to have a note of thoughtful seriousness under the inexhaustible store of humorous and pathetic fancies with which, almost in the same sentence, he can set his reader chuckling, or make the page momentarily dim before his eyes. "Aunt Hannah," otherwise Mrs. Purchase, in the present book, provides plenty of occasions for the former emotion—the genial seafaring lady who took charge of her brother's household on his sudden death, and "kept the house of mourning re-echoing," in the words of the dairy-maid, "whose speech derived many forcible idioms from her father, the mate of a coaster.....'like a labouring ship with a cargo of tinware.'" Some will understand the feelings of the young woman from Warwickshire when first introduced to the "strange land" where "every one talked about the weather, and every one addressed every one else as 'My dear.'" But with little touches such as these all of Q.'s readers have long been familiar. What we wish to note is that in this book he seems, for the first time, to have achieved a novel really complete in character, incident, and construction, which ought to take a high place in the esteem of those who like what is, after all, the most congenial class of English fiction, that based on the vicissitudes of every-day life.

The Dryad. By Justin Huntly McCarthy. (Methuen & Co.)

MR. MCCARTHY has one great equipment for fiction, which is a highly romantic imagination. The author of a history of the French Revolution might not be suspected of a bias towards the province of the unreal; yet his novels show that leaning; and his latest most of all. "The Dryad" has been inspired by the fascination of Greek mythology. When Pan died and the gods took flight they left some traces behind, and these Mr. McCarthy has discovered in the forests of Eleusis. There was once a dryad who fell in love with a mortal man, and though she died with her oak tree, the gods, who were then on their thrones, took pity on the daughter and gave her the gift of immortality. In the four-

teenth century Argathona, who seems to have kept herself aloof from mere mortals all those hundreds of years, decided to present herself to some one no more important than a common soldier of fortune, on his way to take service with the Duke of Athens. In those adventurous days French gallants ruled the Greek States under the aegis of the Caesar at Constantinople. It was a period that invited doughty deeds. And Argathona went the way of her mother, for she fell in love with Rainouart, the Duke's son. But there was a certain lady, the Duchess Esclaramonde, who also took a fancy to Rainouart, and succeeded in bewitching him for a time. This is the story of Argathona's recapture of him, and a bright and sparkling story it is. Mr. McCarthy must be congratulated on having so deftly handled the supernatural that one hardly feels the impossibility of Argathona. Also he has brought his romantic tale to a picturesque and natural conclusion. The fighting, the intrigues, and the scenic effects are all admirably rendered.

Amanda of the Mill. By Marie van Vorst. (Heinemann.)

HERE is a long story, which, viewed as a whole, is not a strong story, though it shows in places the wish, if not the power, to say something vital about love and life and death. The fight between labour and capital in the cotton factories of South Carolina and the question of child labour are also part of the theme. It is impossible to doubt the author's sincerity or her nationality. We were aware that South Carolina was "a sultry clime," and "Amanda of the Mill" confirms the impression. There is a lot of "drink" in it. Amanda, a beautiful girl of the backwoods and a mill hand, loves a leader of revolt, also a mill hand. Nearly half the dialogue is written in the language of the "white trash" folk. To keep on reading page after page of talk something like the following is an effort: "Ih dew hev tew hev tu wait thayr twell Ih git newse suh." As this sort of thing grows intelligible the somewhat hampered reader meets another difficulty in the author's own inflated, laboured, indirect manner. Specimens taken at random show how little simplicity and the art of pruning appeal to her:—

"It is unusual that success crowns the feminine enterprise when a barren woman seeks, by the introduction of another child into her heart, to find consolation."

"Nondescript specimens of mill labourers out of whose bodies toil had evidently not unravelled the last fibre of animation."

Or this:—

"Her impulses, should she give them rein, were strong enough to shatter her life.....The first months of her marriage she discovered certain moral biases in the character of her husband,.....She was too intense a temperament, too sincerely feminine, to be satisfied with the routine of women's clubs and intellectual sterile interests which, like baits temptingly hung to a modern rod, threaten to land the little maidenfish high and dry for ever on the shores of spinsterdom."

When there is something to be said (as appears to be sometimes the case here) it is well to call attention to the uses of sup-

pression, and again suppression, till the essential is allowed to be visible.

The Vicissitudes of Evangeline. By Elinor Glyn. (Duckworth & Co.)

THE vicissitudes in the career of Evangeline—Mrs. Glyn's newest exponent of smartness—take place, as shown in the young lady's journal, between November 3rd and December 21st, A.D. 1904, so we are, as it were, in the very "latest seed of time." There is no long tarrying in the telling. An hour and a half will easily take a reader through the story, and make, we imagine, no perceptible difference in his or her mental or moral equilibrium. The book is vivacious in the way Elizabeth was vivacious, though not in the same degree. Evangeline is the naïve yet knowing type of young person one expects and, as we implied, gets—the sort of girl who says an odd thing with one eyelid up and the other down, so to speak. The frontispiece purports to be her medallion-portrait set in pearls suspended by a facsimile of an emerald-green watered silk ribbon. She has orange hair, emerald eyes, and genuine black lashes, a sufficiently rare combination where the eyelashes need no "treatment." This art is an important point, for it is rarely found in this physique. When it is found, beware! The qualities supposed to go with such colouring are here very much taken for granted. The writer of the journal, aged twenty, begins by stating in it (and elsewhere) that she is about to become "an adventuress," as somebody else might say an omnibus conductor or a washerwoman. Other statements or suggestions she also makes with that part-innocent, part-brazen air of the modern minx. She has, of course, an instantaneous fatal attraction for every man she meets, and they permit themselves to make her aware of what she knew all the time—as crudely as you please. A certain Lord Robert, a guardsman—with "an air and a grace and a shape and a face," as an old verse has it—the "shape" especially (as she confides to the journal)—wins over all their heads. Several men and women of the smart or "unco guid" kind and their respective jargons are rather cleverly hit off, though at times one has one's doubts about sundry touches. Evangeline's own mode of speech is very much what Elizabeth's was, only slacker.

The One who Saw. By Headon Hill. (Cassell & Co.)

HEADON HILL shows no sign of faltering in his wild career. His invention of criminal possibilities shows no diminution of fertility, nor does his ingenuity in devising "situations" seem to abate. He does not attempt the more subtle analysis of a Sherlock Holmes or a Lecq; Wilkie Collins might have ate his part in him on Friday, and ne'er broke his fast. In fact, the author's favourite motive is not so much the detection of the criminal as the process by which he is brought to his deserts. As to the first, he usually takes his readers into confidence at the outset, and invites them to observe with him the various hindrances which beset the course of retribution, and enjoy the final

triumph of the skill which surmounts them. There is no pretence of high art about his stories; none of your "problems," in the more recent acceptation of the term; no subtle casuistries. They are, one may say, frankly "early Victorian" in treatment, and to those whose youth was passed in those spacious and comparatively unquestioning days they come like memories of the past. At the same time, we must admit that, so far as we have observed, the relish for them has by no means been blunted by the "higher education" which, as we all know, is the privilege of the generation now rising. So long may Headon Hill live to thrill us with smugglers' caves on iron-bound coasts, with furtive crawls on the footboards of express trains, with "Long Medicos," benevolent burglars, bogus telegrams, and all the hundred-and-one properties of his time-honoured repertory!

Lord Eversleigh's Sins. By Violet Tweedale. (John Long.)

LORD EVERSLEIGH—handsome, fascinating, generous—chooses to pass the best years of his manhood among the swine-troughs. Satiety alone brings him, at the age of forty-nine, into the haven of a *mariage de convenance* with Marcia Murray, widow of an honoured Scottish laird. The glamour of an amazing personality soon transforms this apparently highly satisfactory and practical union into a tragedy. Marcia succumbs to her husband's fascination, and is finally consumed by an overwhelming and unrequited passion for the man she had married solely for wealth and position, and this in spite of the fact that some of the bitter harvest of Lord Eversleigh's sowing is reaped by her own son, who falls in love with the daughter of one of his stepfather's victims. Of Grace Gore, Eversleigh's cousin and one-time betrothed, we are told, "The love she bore him often appeared to her as a divine ordination." Maybe; but that the lifelong devotion of a noble woman should be poured out at the feet of so worthless an idol is pitiful, if not altogether beyond the bounds of probability. The book interests and holds the reader, and if the subject is not altogether pleasant, it affords scope for Mrs. Violet Tweedale's undoubted powers of construction—in fact, it is a distinct advance on 'The Honeycomb of Life.'

La Lueur sur la Cime. By Jacque Vontade. (Paris, Calmann-Lévy.)

'LA LUEUR SUR LA CIME' has given much trouble to the hardened writer of this notice, who has, indeed, been forced to read it twice. It obviously contains many dull pages, and at least two naughty scenes, and it obviously also fails to present the reader with clear-cut character. The heroine is a lady of the kind sometimes described as "a desperate flirt," and she takes up and drops a whole series of temporary heroes, who are thrown off the stage like broken puppets. On the other hand, condemnation is made difficult by the necessary recognition that the novel contains the result of much close observation and also a certain amount of almost perfect dialogue, which strikes us as being as good as any that modern France

has produced. The subjects dealt with have close bearing on a matter which has recently been discussed by a legal sub-commission sitting at the French Ministry of Justice, as a branch of the commission engaged on the reform of the Civil Code. The French Code is the basis of so many others, not only in foreign countries, but even in the British Empire, that the whole world is interested in changes which the French may introduce. We doubt, however, whether the lawgivers of Canada will soon follow the change in the matter of the marriage law which has been carried, on the motion of the dramatic writer M. Paul Hervieu, by the sub-commission engaged in dealing with that difficult and dangerous branch of the law. The Code has always insisted that each of the parties to a marriage owes fidelity to the other, and M. Hervieu's successful amendment consists in the introduction of the word "love" before "fidelity" as the first of the mutual duties of each member of a recognized human pair. The discussion which has followed the sudden and unanimous adoption of the amendment has raged in every newspaper in France, but has hardly at present crossed the Channel. The novel which we notice discusses the common case of two persons both given to flirting, but having a considerable attachment to one another, which lasts, but changes in its character. It is difficult to know what interpretation would be given by the courts to M. Hervieu's word. On this side the Channel, as a rule, we are impatient of abstract discussions of the kind inaugurated by M. Bourget, and it is possible that the latest of the books of that strange Academician, M. Lavedan, 'Baignoire 9,' recently published by Flammarion, and containing a number of short pieces of that gay writer, will find more readers in this country than do any of the novels which contain studies of the French married state.

BOOKS ON JAPAN.

The Awakening of Japan. By Okakura Kakuzo. (Murray.)—In still more magnificent language than that of 'The Ideals of the East' (reviewed in *The Athenæum* of March 21st, 1903), Mr. Okakura Kakuzo in the present volume asks the world to share his perverted admiration of his own country and her doings past and present. As we have more than once pointed out, the real merit of modern Japan—which the West has surely already sufficiently appreciated—is that she should have spontaneously adopted what may be termed the mechanical side of Western civilization. Other peoples, even Asiatics—our Indian fellow-citizens, for instance—have shown equal capacity for Western industrial and administrative methods; but they have been more or less compelled to follow European ways. The problem in Japan is to understand how it came about that, in the early sixties, the middle-class Samurai of some of the daimiates set to work, with the concentration of purpose and persistence of endeavour they exhibited, to acquire a practical knowledge of those Western methods which had been found so much more efficacious than their own. The full answer we shall never know—the data for such an answer probably do not exist in any available form—but one principal cause was the absence of the religious fanaticism which has kept back the nearer and middle

East, and of the curiously modern examinational bureaucracy that has maintained the millions of China in the bondage of a philosophy which regards the very idea of progressive development as immoral. The movement, as Mr. Kakuzo justly remarks, originated from within. In some measure it was due to an admiration of Western methods, handed down from the seventeenth century, which the repressive government of the Bakufu could not wholly destroy. But it was a change effected *per saltum*, not by natural development, and was brought about by an army of foreign instructors to whose work due justice has not been rendered. Even now, what we on this side of the globe understand as civilization is, so far as it really exists in Japan, the almost exclusive property of not many thousands of Japanese, who constitute a nation within a nation; the bulk of the people are very much what they were a century ago—submissive, even to death, to the powers that be. The real condition of the country is hidden from the West by an impenetrable veil of undecipherable scripts, just as the true history of the war is concealed in dispatches which will never be made public. If we are to estimate the position of a country by its literature, even modern Japan cannot be said to stand high, for Baron Suyematsu has lately told the world that the "Chushingura" (Story of the Forty-eight Ronin) of the Tokugawa period has not yet been surpassed, and it is but a fourth-rate work.

With Mr. Kakuzo's views on the older civilization of Japan we entirely disagree. Even his chronology is wrong by a thousand years. The "ideals of the East" have never been the ideals of either China or Japan—in the sense in which the "East" is understood in Occidental literature. China is Asiatic geographically, but not morally; Japan is not Asiatic in either sense, and has always been isolated in position and policy. In the seventh and following centuries her indigenous civilization (which had attained considerable development) was arrested by that of China, which, however, was never thoroughly understood. To this day by far the best literature of old Japan is that which shows the fewest traces of Chinese influence. The philosophies and theologies of Japan, so far as they have been studied, are empty logomachies or trivial discussions of dogmas founded upon no sufficient study of nature or man—all derived from China, or if from India, through China. The science of old Japan was equally modelled upon that of China. Nothing original of any importance has yet been found in the Sinito-Japanese literature of the last millennium.

Finally we must protest against Mr. Kakuzo's absolutely baseless assertion that the full self-sovereignty of Japan was impeded by the action of the Treaty Powers. It is notorious that the delay was wholly due to the inability of Japanese parties to agree upon a body of civil and criminal law. Japan possesses such a code now—a curious and awkward hotch-potch of German and French law and procedure, with unexpected bits of native custom showing here and there. In the seventies Japan was ready enough to exert extra-territorial sway over Korea, a country which has suffered far more at the hands of Japan than Japan ever has under any policy of the Western Powers.

It is necessary to add that the exaggerated complacency of this book is confined to very few among known Japanese writers, and is entirely foreign to the thought and practice of the men who are doing the real work of Japan by sea and land, in the departments of the Government, in factory and office. The volume has an introduction by the publisher—a growing practice which is not to be commended—is printed in America with American spelling, and apparently published there as well as in London.

More Queer Things about Japan. By Douglas Sladen and Norma Lorimer [with various additions]. Illustrated partly in colour. (Treherne.)—This stout volume of some 500 thick pages is an *olla podrida* of literature about Japan, dating from the seventeenth century to the twentieth—Cock's 'Diary'; Will Adams's 'Letters'; Japanese nineteenth-century accounts of Napoleon, Peter the Great, Alexander, Aristotle, France, and Greece; Miss Bacon's silken descriptions of the unutterable inanities of Japanese girl-life; and the late Lafcadio Hearn's various books upon the country and people he loved so well and idealized so charmingly. The most original thing about the volume is this very collocation. All that Miss Lorimer and Mr. Sladen have to tell us about the people we have heard before, and accept very little of it as new, or even as essentially true—at all events, more true than the *obiter dictum* that English communities in the Far East are unimaginably stupid, and consider it a point of etiquette to take no interest in Japan—in other words, in the views and experiences, we may suppose, of the authors of this volume. The account of the Yoshiwara from within—which is not from within at all, but is taken from a well-known native book which owes most of its interest to its short biographies of Yoshiwara women, and is called 'Pictorial Description of the Famous Places in Tokyo'—is interesting, but not in the least "shocking," and we see no need for the caution that those who choose can buy the present volume without that chapter. The reprints and translations make up about half the book, and by far the more interesting moiety. The 'Letters of Will Adams' are well known, but they deserved to be reprinted; one cannot doubt that, had his advice been taken by Capt. Saris, the opening of Japan to foreign intercourse might have been antedated by a couple of centuries. What is interesting in the histories of Napoleon, Alexander, and the rest—taken, it may be added, from a well-known book, in five volumes, called the 'Kaigai Jimbutsu Shōden' (Short Account of Oversea Personages), one of a series of three works dealing with foreign matters, the other two treating of the Anglo-Chinese war of 1842, published somewhere about 1850—will be found in the curious illustrations, some of which are admirably reproduced. One of these depicts the British ambassador being roasted alive, tied horizontally to three posts, over a fire of faggots. The ambassador, it should have been stated, is named Herutobu, and probably the scene refers to Napoleon's famous dismissal of Lord Whitworth. In another Napoleon is represented sitting on a stool under a sort of shed, watched by halberdiers in a travesty of mediæval armour. A little further on the story of Alexander and Diogenes is quaintly told. Jiogenes (Diogenes) turns his back upon the hero, Rekisan, who, sceptre in hand and dressed in fifteenth-century costume, approaches the philosopher humbly, and is on the point of entering into the rays of the sun, which are shown by lines darting from that orb directly upon the cynic's back. There are some thirty illustrations altogether, taken from Japanese familiar books, all of them interesting and capitally transferred. Among them are ten after Hokusai, most of which are wrongly explained. 'Travelling in Japan in Will Adams's Day' is a Hokusai woodcut of a common scene in his own day (early nineteenth century); 'The Meeting of Two Servants' is a roadside event—asking the way; 'Samurai in the Olden Time' is nothing but a company of ordinary travellers in a shower of rain. The frontispiece represents, probably, a nobleman's ceremonial visit; the woodcut called 'Fujisan' is Fujisawa, not the mountain at all. What 'Washoka - Mebal - Bunko' represents we

have not the least idea. The translations, with these illustrations, would have made a good volume of themselves; they give interest and value to a book which otherwise cannot be rated high in its class.

OUR LIBRARY TABLE.

The Return of Sherlock Holmes. By A. Conan Doyle. (Newnes.)—Having, by special request, recalled Sherlock Holmes to life, Sir A. Conan Doyle has now finally disposed of him. We leave him, however, not in Westminster Abbey, but in rustic retirement on a bee farm. Nothing, we understand, will induce him to reappear in a world which mourns him. It had mourned him previously, ever since it was understood that he had perished in the company of the celebrated Prof. Moriarty. But the first of these new tales lets us into the secret of his escape. Moriarty perished, certainly, but others of the gang were left, and so the astute Holmes determined to lie low and allow his death to be inferred. But he reveals himself to the faithful Watson in time to unriddle a mystery; and thenceforward we are presented with a fresh baker's dozen of mysteries, all unravelled by the same skillful brain. There is the adventure of the Norwood builder, which, however, makes us purse our lips; there is the ingenious adventure of the dancing men; there is the adventure of the Priory School, in which the heir of a great duke is abducted; there is—well, a Prime Minister and a Secretary for Foreign Affairs are obliged to consult Mr. Holmes on a ticklish question. He ought to have made a dozen fortunes. No wonder he was able to retire. But, if we may say so in criticizing so great a person, his methods seem to have become a little off-hand. He has grown a little careless. Once upon a time Dr. Watson and we, the eager readers, were able to follow him step by step to the final unravelling. Now he is inclined to toss the solution at us and Dr. Watson, without letting us have any of the fun. We do not get the proper run for our money, if we may put it in sporting lingo. Mr. Holmes is so interesting that he might easily be more so. Moreover, he is not so accurate as of yore. Perhaps, on the whole, it was time that he retired. For example, Mr. Holmes is called in by an examiner for the Fortescue Scholarship at one of our great universities, who has incautiously left about in his rooms the proof of a Greek unseen in three long slips. A student has spied the paper, entered, and copied out the first slip, which takes him a quarter of an hour! The slips contain half a chapter of Thucydides, we are told—an oddly long chapter, by-the-by. But whatever this Greek unseen was, the classical student with decent brains would not have been so foolish as to copy out the whole of it, or attempt to do so; he would simply have glanced at the first rare word and its context, fixed the result on his mind, and retired from the don's room at once. This process would take, perhaps, a minute, not a quarter of an hour. He would then have sought the privacy of his own room and studied the whole unseen at his leisure, after identifying it by means of looking up the aforesaid rare word in Liddell and Scott's Greek Lexicon. All this is, to the university man, pretty clear, though not, perhaps, so obvious as the fact—also ignored by Mr. Holmes—that Cambridge is a town, not a city like Oxford. So the impeccable one presents us with the unexpected moral that you should not meddle with things you know little about.

De Profundis. By Oscar Wilde. (Methuen & Co.)—In the publication of this book Mr. Ross has not only rendered an essential service to his dead friend's memory—he has added to our literature a work which from

its intrinsic value is sure to command the attention of thinking men, from its style the admiration of literary artists, from the tragedy of which it records a part the pity of human hearts.

The attempt to delineate the feelings of a prisoner, innocent or guilty, is no new thing; the situation is one which attracts writers from its simplicity and effect. Books have been written by prisoners in their captivity, and some of them rank among the great things of the world's literature. But none of them has exactly the quality of the work before us. The writer is sustained by no feeling of injustice in his punishment, of revolt against his fate. No circumstance was wanting to make his disgrace terrible. Society, which makes artists its playthings and puppets for a space of time, turned in a moment into his executioner. Yet after enduring it all he set himself to a mental balance sheet, to put down what his disgrace and punishment had made of him, to describe himself to his friend with all the skill of which he was capable.

It is this skill, indeed, which raises the question, "How far is all this true?" It is not alone "narrow natures and hectic brains" who have been forced to hesitate before this fine piece of work. All the old characteristics of the writer's style are here with a new one superadded. He had always been a writer of surface impressions; his art cherished the mud-bank for the iridescence of its slime; his wit struck a subject, and glanced off in a shower of dazzling sparks; his genius was original in treatment, but derivative as to subject-matter, and, to the day of his fall, he had never, perhaps, met a criticism which he had not provoked and expected. He was a voluptuary of the moment, an experimentalist in sensations, an artist of impressions, and his true bent was as much hidden from himself as from the world. But that underneath it all lay a true man the writing of this book is an indubitable proof to any reader of imagination.

The truth is (and any one who cares to analyze Wilde's work may prove it readily) that his mental processes were in great measure unconscious. As he himself says, expression is the only mode of life to the artist. It must be remembered that the book, though dealing with the whole two years, was written in the last few weeks. The long weary months dragged on, outwardly turning him to stone, holding him still and lifeless, but inwardly each day worked its effect, till when opportunity occurred and he sat down in his cell to take account of himself he found it difficult to come to close quarters with the new man he met. The early part of the book has been called artificial; it is not, but it is written from the outside: the emotions of the writer—

"wild despair; an abandonment to grief that was piteous even to look at; terrible and impotent rage; bitterness and scorn; anguish that wept aloud; misery that could find no voice; sorrow that was dumb"—

have ceased for him, they are past and gone. Unravelling his thoughts, he sees one by one the lessons he has learnt: Humility, the Beauty of Sorrow, something of the inner meaning of life—"the Mystical in Art, the Mystical in Life, the Mystical in Nature,"—and these he seeks to express in something of their relation to himself, and what they have made of him. His suffering was great and heartbreaking; that cannot be doubted. But when the depths were reached and fathomed, a new hope came to him, a hope that, sustained by friendship, he could extract from his sorrow the sympathy necessary for the highest artistic creation:—

"For the last seven or eight months, in spite of a succession of great troubles reaching me from the outside world almost without intermission, I have been placed in direct contact with a new spirit working in this prison through man and things,

that has helped me beyond any possibility of expression in words: so that while for the first year of my imprisonment I did nothing else, and can remember doing nothing else, but wring my hands in impotent despair, and say, 'What an ending, what an appalling ending!' now I try to say to myself, and sometimes when I am not torturing myself do really and sincerely say, 'What a beginning, what a wonderful beginning!'

No other hope could have sustained him, conscious as he was of high powers misapplied and wasted. He had to bring his projected essay, 'The Artistic Life considered in its Relation to Conduct,' to a triumphant close.

It will be observed that up to the present we have considered only the psychological side of this work, for on this depends its permanent value. It matters little that from the point of view of style the writer is at his best, and that the incongruous ornament which every now and then used to disfigure his finest writing is here reduced to a minimum. If the writer was able to fulfil his intention, and tell the truth about himself and his mental processes during those dark months, his work will endure. If he deceived himself and us, it will still be a document studied by criminologists, like the graffiti of prisoners on their cell walls. But it seems to us that the book is true. Prison and reflection had wrought a marvel on him. And this, again, is part of the tragedy. Every thinking man has entertained grave doubts of the efficiency of our prison system as a means of bringing about its ostensible aims. Here it was to all appearance justified—and what was the outcome?

We have already said that this book represents the author at his best. When he had rid his bosom of the gnawing burden of bitterness which had harboured there so long, the repressed imagination burst into one of the most delightful improvisations he has ever written, 'Christ as the Precursor of the Romantic Movement in Life.' Too long to quote, too delicate to dismember, it is as near perfection as such an essay could be. With it we may mention a passage dealing with "Christ as a poet," full of tender writing and beautiful simplicity. But it is useless to single out in detail the merits of this book. It appeals to the artist, the moralist, the psychologist, the student of social science. Our only regret is that it did not appear in the lifetime of its author. He has passed away, but this cry from the depths to his faithful friend remains, an enduring monument to his best qualities.

M. RÉGINALD KANN gives us through Calmann-Lévy, of Paris, a French volume on the war, which is to be commended—*Journal d'un Correspondant de Guerre*. The writer has pro-Russian sympathies; but, while he runs down the Japanese generals, he presents a truthful picture of the patriotic courage and the excellence of their troops. M. Kann was sent away by the Japanese, and relates the circumstances in which he left them. There is nothing in them that is detrimental to either party to the transaction.

MESSRS. PUTNAM'S SONS issue a translation, by Mr. Walter Littlefield, of a book on the German Emperor, by M. Henri de Noussanne, called *The Kaiser as He Is*. We are not enamoured of the volume. It is sensational journalism in all its horror; and the names of well-known ladies are introduced in a disgraceful manner. The only redeeming feature of the chapter to which we allude is that the ignorance shown in it of the exact facts of the careers referred to deprives the libel of the slightest weight. In the less objectionable portions of the book there is a mixture of readable gossip, more or less well founded, with mere padding. In French it is allowable to put "M. de Bismarck," but in English not allowable to write, as we here find, "Herr von Bismarck" for the Chancellor.

The Real New York. By Robert Hughes. Drawings by H. Mayer. (Hutchinson & Co.)

—Mr. Hughes is clearly of opinion that no city in the world can compare with New York for beauty, dignity, wealth, and general fascination. But he has not been kind to his favourite city, for the book he has written about it is marred by an obsession of vulgarity. He can wax facetious over ugly and paltry forms of vice. His would-be smart materialism is the materialism of the bar-room. An Englishman figures in the book, an "Honourable," of course, and the author's handling of this character does not suggest verisimilitude. The story is but the merest thread of a narrative, upon which are strung Mr. Hughes's descriptive jewels—pictures of New York by day and by night, but mainly by night, its churches, drinking saloons, and less reputable haunts. The illustrations, though mostly ugly, are in many cases clever, and have character.

MESSRS. P. S. KING & SON publish *Industrial Conciliation and Arbitration*, by Mr. Douglas Knoop, with an introduction by Prof. Sydney J. Chapman, a volume which contains a good bibliography and index and most useful references to all that exists upon the subject, but does not in itself greatly please us, inasmuch as we fail to find in it a clear, well-arranged, and well-written exposition of a subject on which a good many treatises exist. More attention is paid to the New Zealand than to the New South Wales law; but the cases which have been decided recently under the latter form the most interesting body of modern facts and law upon compulsory arbitration. They are passed over in this book.

Hymns from the Greek Office Books, together with Centos and Suggestions. Rendered by the Rev. John Brownlie. (Paisley, Gardner.)—Mr. Brownlie deserves credit for the zeal which he shows in the endeavour to translate the hymns of the Greek Church into English. His versification is fairly good, and a reverential feeling pervades his renderings. But his hymns often deviate very much from the original. Thus, a literal translation of one of them is as follows:—

"Our Saviour visited us from the height, the dawn of dawn, and we who were in darkness and shade found the truth: for indeed from the Virgin was born the Lord."

Mr. Brownlie's rendering is considerably different:—

The early dawn awakes,
The morn triumphant breaks,
See, see! the brightening sky,
The Saviour from on high
Is with us here.

And we who sat in night,
Rejoicing see the Light;
The shadows now are past,
The Day-spring come at last
And day is near.

For we have found the Truth;
The Son of Virgin youth,
The Saviour hath been born
This glorious feast morn,
And joys appear.

This is a favourable specimen of the amount of fidelity with which Mr. Brownlie adheres to the originals.

Mr. Brownlie excites doubts as to his capacity for the work he has undertaken by the extraordinary number of blunders that appear in the limited amount of Greek printed in the book. He begins with a dedication to the Scotch people, in which he omits the iota adscript, contrary to the invariable practice of inscriptions and early uncial MSS. He prefaces the work with an index of the first lines in Greek of all the pieces. The lines abound in every kind of error, and the errors are repeated at the head of each hymn, where the lines are again printed in Greek. He also inaccurately cites one of the books from which he has taken a hymn as Maenon, instead of Menson or Menæon.

The English Catalogue of Books for 1904 (Sampson Low) is just out, and deserves our warm recognition as an admirably full and accurate record of the year's books. Our only suggestion is that, in all cases, new editions should be noted, even if publishers do not supply the information. One of the most prolific caterers of the year for the public must be L. T. Meade, who is credited with no fewer than nineteen items. The late Adeline Sergeant supplies twelve, and Florence Warden eleven. We think it hardly likely that any mere male has reached such fluency. Editions of and books about Shakespeare are very numerous, occupying more than two pages.

We have the Four Gospels in the "Oxford Bijou Edition" (Frowde), which represents a triumph of successful condensation. These four wonderful booklets, clearly printed and prettily bound, are held in a case which is two inches by one and a half.

THE "Cameo Classics," in which we have *A Tale of Two Cities*, are certainly cheap at the price, but we think the type is too minute for reasonable comfort. The Library Press are the publishers.

We have on our table *Pathfinders of the West*, by A. C. Laut (Macmillan),—*The Local Examination History of England*, by T. J. Walker and G. Carter (Relfe Brothers),—*Facts and Ideas*, by P. Gibbs (Arnold),—*Useful Instruction*, by Motilal M. Munshi, 3 vols. (Bombay, Gujarati Printing Press),—*Belinda the Backward*, by S. Hocking (Fifield),—*Thoughts of a Fool*, by E. Gladys (Rosen-thal),—*The Vacillations of Hazel*, by Mabel Barnes - Grundy (Simpkin),—*The Root*, by Orme Agnus (Ward & Lock),—*The Castle of the Shadows*, by Mrs. C. N. Williamson (Methuen),—*A Mayfair Magician*, by G. Griffith (F. V. White),—*The Sirdar's Sabre*, by Louis Tracy (F. V. White),—*Sophy Bunce*, by T. Cobb (Nash),—*Caprice*, by Constance E. Jones (Nisbet),—*The Garden of Years, and other Poems*, by G. W. Carryl (Putnam),—*Songs and Poems*, by L. Twigg (Longmans),—*Thoughts concerning Omnipotence*, by W. Harris (Rivingtons),—*The Divine Travail*, by J. Coult (National Hygienic Company),—*Biblical Criticism*, by the late W. Stubbs, D.D. (S.P.C.K.),—*The Early Christian Conception of Christ*, by O. Pfeleiderer (Williams & Norgate),—and *Les Obsédés*, by L. Frapié (Paris, Lévy).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Abraham (W. H.), *Church and State in England*, cr. 8vo, 5/-
Aked (C. F.), *The Courage of the Coward*, and other Sermons preached in Liverpool, cr. 8vo, 3/6 net.
Harper (W. R.), *Religion and the Higher Life*, cr. 8vo, 6/- net.
Jerdan (C.), *Gospel Milk and Honey*, cr. 8vo, 5/-
Mason (A. J.), *The Historic Martyrs of the Primitive Church*, 8vo, 10/6 net.
Ronald (Giovanni), *The Trial of Jesus*, translated, 6/- net.
St. Baldhelm, *First Bishop of Sherborne* (Life of), by W. B. Wildman, cr. 8vo, 2/6 net; large-paper edition, 10/6 net.
Twells (H.), *Bible Characters, and other Addresses*, 3/6

Law.

- Barlow (C. A. M.), *The Licensing Act, 1904*, 8vo, 3/6 net.

Fine Art and Archaeology.

- Fletcher (H. P.), *The St. Louis Exhibition, 1904*, 4to, 5/- net.
Kendrick (A. F.), *English Embroidery*, 8vo, 7/6 net.
Old Testament, illustrated by J. J. Tissot, 2 vols. 120/- net.

Poetry and the Drama.

- Shakespeare: *Comedies, Histories, and Tragedies*, reproduced from the Edition of 1664, folio, 84/- net.
Shakespeare's *Marriage*, and other Incidents in his Life, by J. W. Gray, 8vo, 10/6 net.
Specimens of the Elizabethan Drama from Lyly to Shirley, edited by W. H. Williams, cr. 8vo, 7/6

Music.

- Walker (H.), *The Music of the Masters: Beethoven*, 2/6 net.

Political Economy.

- Hatfield (H. R.), *American Commerce and Finance*, 6/- net.

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- Birt (F. B. Bradley-), *The Story of an Indian Upland*, 8vo, 12/6 net.
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Fish (C. R.), *The Civil Service and the Patronage*, 8vo, 10/6
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Maunder (A.), *A Peculiar People: The Donkshobers*, 6/ net.
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 Trow (C. H.), *The Old Shipmasters of Salem*, 8vo, 10/8 net.
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 E. P. Wheeler, roy. 8vo, 7/8 net.

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 Waddell (L. A.), *Lhasa and its Mysteries*, 8vo, 25/ net.

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Bull Dogs and Bull-Dog Breeding, by H. St. J. Cooper; and
 Toy Dogs, by C. F. C. Clarke, cr. 8vo, 2/6 net.

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 de l'Enseignement Secondaire, cr. 8vo, 3/
 Herdell (A.), *Petit à Petit*, roy. 8vo, boards, 3/
 Hossfeld's Advanced German Reader, by D. Thieme, 3/6 net.

Science.

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 E. M. and S. B. Donkin, 8vo, 35/ net.
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 lated by J. H. Parsons, cr. 8vo, 3/6 net.
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 Knoop (D.), *Industrial Conciliation and Arbitration*, 7/6 net.
 Lamb (C. and M.), *Works*, Vols. 6 and 7, edited by E. V.
 Lucas, 8vo, 7/6 each.
 Law List, 1905, 12mo, 10/6 net.
 Leaf (A.), *A Maid at Large*, cr. 8vo, 6/
 Lays (J. K.), *The House-Boat Mystery*, cr. 8vo, 3/6
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 Moore (F. F.), *The White-Causeway*, cr. 8vo, 6/
 Rawson (M. S.), *Tales of Rye Town*, cr. 8vo, 6/
 Roosevelt (F.), *The Siren's Net*, cr. 8vo, 6/
 Sell's Dictionary of the World's Press, 1905, roy. 8vo, 7/6
 Tales from Spain, by J. G. P., cr. 8vo, 6/

FOREIGN.

Fine Art and Archaeology.

Bergner (H.), *Handbuch der kirchlichen Kunstaltertümer*
 in Deutschland, Parts 5 and 6, 8m.
 Montelius (O.), *La Civilisation Primitive en Italie depuis*
l'Introduction des Métaux, Part 2, 275m.

History and Biography.

Krusch (B.), *Scriptores Rerum Germanicarum: Ionnæ Vitæ*
Sanctorum Columban, Vedasti, Iohannis, 8m.
 Waddington (A.), *Le Grand Électeur Frédéric-Guillaume*
de Brandebourg: sa Politique Extérieure, 1640-88, 8fr.

Geography and Travel.

Demangeon (A.), *La Picardie et les Régions Voisines*, 12fr.

Science.

Gautier (É.), *L'Année Scientifique et Industrielle*, 1904,
 3fr. 50.

General Literature.

Brette (J. de la), *L'Impossible*, 3fr. 50.
 Rabusson (H.), *Les Colonnes d'Hercule*, 3fr. 50.

NOTES FROM CAMBRIDGE.

THERE is but one topic which has engrossed the attention of Cambridge during the past term—and that is Greek. It is, in fact, a matter for surprise that the work of the University can go on at all during a term devoted to one of these exciting questions, which periodically

attack us like some epidemic. The "lues Hellenica" resembles the mediæval plague in this respect, that it recurs at intervals. The first known outbreak was about 1824, when Greek was made compulsory for the Little Go, and it appears likely to crop up at intervals for some time to come. The recent attack was very serious, and deprived Cambridge of its senses for some weeks. Since the women's degree controversy there has been no such outbreak. Now, however, it is over; and being more or less convalescent, we can discuss our symptoms with a certain degree of calmness. The two ancient universities appear to go mad by regular stages—for Oxford also has its times of insanity, only, as Voltaire says, "C'est une autre espèce de folie." First, a few individuals in authority declare that something must be done. Next, the outside world hear of wars and rumours of wars on the Council, which has decided to appoint a syndicate to report "what alterations, if any," &c. In selecting those who are to serve, the party with a majority on the Council, whilst professing impartiality, generally manages to secure a numerical advantage, and to keep out its most dangerous opponents. This is not always a wise policy, as the object of a reforming syndicate should be to bring out not so much an ideal as a workable scheme. Once, however, the syndicate is nominated, and the Senate has given a somewhat grudging sanction to the choice of the Council, all interest in the matter slumbers for a while. At last, however, the report appears, and with it the first symptoms of the epidemic. It runs its course through debate, fly-sheets, letters to *The Times*, personal recriminations, and rises to its height in the appeals to the non-resident voters. Circulars, lists of those who have decided for or against the scheme, private appeals urging friends to come up and vote, are issued with reckless profusion. The colleges provide luncheon for all members who vote with absolute impartiality. Cambridge fills and empties, a good many old friends meet, the votes are counted, and all is over. Nothing remains but for the Placets and Non-Placets to appeal piteously to their supporters to pay the bill.

It may well be asked whether the whole affair is not a monstrous waste of time, temper, and money. It ought to be perfectly evident to those who legislate for Cambridge that no proposals of a startling character can ever pass the Senate. The constituency is essentially conservative. The man who keeps his name on the books after he has ceased to reside does so as a rule out of a sentimental regard for his old college. Such a man is seldom an educational reformer. He was probably very happy in Cambridge, and he would like to see the University carried on much as it was in his day. He will consequently, if properly appealed to, nearly always vote in favour of the *status quo*; and in the general conduct of the University the less he is called upon to intervene the better. As a matter of fact, considerable changes are made, which no one outside Cambridge realizes. The late vote on compulsory Greek, for example, made the Senate pronounce on a question which was in process of being decided without any particular disturbance. There are many men who receive a Cambridge education without having to pass in Greek. Advanced students and men from affiliated colleges come into residence, do their work, receive degrees, and are even admitted to fellowships without any knowledge of Greek; and in a few years the system of leaving certificates would inevitably have tended to exempt more students from the necessity of learning that language. But instead of letting things take their natural course, the doctrinaire party, who have a majority on the Council, forced the Greek question into prominence, and, after nominating a syndicate of men unfitted by experience to deal with the question of pass

examination, have received a decided rebuff. It is rumoured that the "rump" of the syndicate have been able to vote that their labours should continue, and that it will be reinforced by the nomination of four new members who voted "non-placet"; but it is to be hoped that they may still consider the propriety of retiring after the fiasco of the voting on March 3rd and 4th.

Reform in the pass examinations is urgently needed, and there seems little doubt that a few moderate and sensible men who understand the business could produce proposals which the Senate would have no hesitation in sanctioning.

A long Lent term, though Lent actually occupied but two weeks of it, can never be particularly interesting; but three events of importance deserve to be recorded. The sudden death of Mr. Austen Leigh, Provost of King's, was a serious blow to the University. It was hoped that he had many years of useful work before him, and his place, both in the College and University, will be hard to fill. He took an active part in the administration of affairs, and his unflinching courtesy, fairness, and uprightness won him the confidence of men of every school of thought. It was generally felt that the Provost would neither by act nor word cause ill-feeling among those associated with him, and that the attitude he would take in every question would be thoroughly high-minded and disinterested. The services rendered by a Head to his college can never be rightly appreciated save by those who are actually members of the society; but the general impression is that King's College has lost a Provost whose influence in promoting loyal co-operation among its members was no small factor in its success in recent years. His place will not be an easy one to assume.

The presentation of a congratulatory address to Prof. Mayor on attaining his eightieth birthday had a special interest, as the recipient is one of the last survivors of a "learned age." The Professor of Latin was a true pupil of Dr. Kennedy at Shrewsbury, and Cambridge is proud of his constitutional vigour and his immense and varied store of learning. He is certainly a striking proof of the virtues of the vegetarian creed, to which he is devotedly attached; and long may he remain to vindicate the excellence of his dietary!

A not very numerous meeting of the Conservative party early in the term selected Mr. J. F. P. Rawlinson, K.C., and Commissary of the University, as a candidate to represent us at the General Election. Sir Richard Jebb and he will stand together as Conservatives, and Sir John Gorst will probably take an independent line with the electors. A good many residents will, I believe, support him; but the majority of the party will probably regard his claim to fight for his own hand in the House of Commons with but little sympathy. It is to be hoped that a contest may be avoided.

The fiscal question will have very little to do with the election, and it seems that the less University members involve themselves in such matters the better. After all, their presence in Parliament is chiefly desirable in order to secure a proper representation for education; and I am glad to say that Mr. Rawlinson is not only a successful barrister, but has also had experience as a teacher of law in the University.

The Cambridge Review has been doing good service in securing a series of articles on 'The Professions.' The last, if I recollect aright, was on engineering, by Prof. Hopkinson—an indication of the change which is coming over the University curriculum. Perhaps the most interesting articles were those on 'Medicine,' by Dr. Clifford Allbutt, and on 'The Church,' by Dr. Cunningham.

J.

JULES VERNE.

THE death yesterday week of Jules Verne will be mourned by old and young of all nationalities, for his books have enjoyed a wide popularity in all civilized countries. In the course of time a literary masterpiece permeates all quarters of the globe, but the process is usually slow, and the full fruition only comes long after the author has himself, in the words of Shelley, "solved the great mystery." Jules Verne was a happy exception to this rule. His books cannot, perhaps, rank as great, for did not the Académie Française refuse to "immortalize" him? Yet how many—or, rather, how few—of these immortals, singly or combined, can claim to have given so much healthy enjoyment as this man, who created whole worlds, and struck an entirely new vein in fiction? As a concession, apparently, the Académie "crowned" several of his works, and in speaking of them in 1872 the then Secrétaire Perpétuel, M. Patin, fully recognized their merits in the following words:—

"Les merveilles usées de la féerie y sont remplacées par un merveilleux nouveau dont les notions récentes de la science font les frais. L'intérêt habituellement excité et soutenu, y tourne au profit de l'instruction. On en rapporte, avec le plaisir d'avoir appris, le délice de savoir, la curiosité scientifique."

What, it may be asked, was the true secret of Verne's extraordinary success in a literary enterprise in which the grotesque bordered so closely on the impossible, and even the ridiculous? It was, I think, the verisimilitude of his stories, and the apparently profound faith of the author in his own creations. He has left us no characters, no individualities, like Dickens, Thackeray, or Zola, for nearly all his personages are the merest puppets in his hands; and yet with what breathless interest one read story after story, each surpassing the other in vivid movement! Both to instruct and to amuse was the gift of Jules Verne, and his work will be remembered with gratitude and affection by countless thousands.

Jules Verne's career has been one long series of successes, and the painful, often sordid struggles of the literary beginner—of Zola, for instance—were unknown to him. Born at Nantes on February 8th, 1828, he was intended for the law, a profession in which many members of his family had succeeded. After leaving school he settled in Paris with a view to studying for the Bar, but it seems that he had not progressed very far on this road when he became acquainted with the two Dumas, and made various friends among the literary and theatrical and musical celebrities of Paris. In 1850 a comedy in verse, 'Les Pailles Rompues,' was produced at the Gymnase, and was quickly followed by another piece at the Vaudeville, 'Onze Jours de Siège'; and after these came others in rapid succession, in which he secured the help of skilled collaborators.

But Verne's work as a dramatist has long since taken its place among the antiquities of literature. The first work which brought him a widespread popularity, and which achieved an immediate success, was 'Cinq Semaines en Ballon,' which appeared in 1863. He had found his line. The work was the result of his wide reading of the discoveries of explorers and men of science. Jules Verne's "easy reading" books were the outcome of a really comprehensive study, and were not published until after they had been revised and recast many times; in one instance he himself has told us that he wrote his story six or seven times before he was satisfied. The success of his first romance, 'Cinq Semaines en Ballon,' was so great that by 1877 it had run into thirty-three editions in French alone, and, after 'Le Tour du Monde en Quatre-vingts Jours,' remains his most widely read book. In 1864 the publishing firm of Hetzel started the *Magasin d'Éducation et de*

Récreation, and there can be no doubt that Verne's stories, beginning with that of Capt. Hatteras at the North Pole, were the making of the magazine. Between 1864 and 1880 the following, among others, appeared chiefly in its pages, the figures in parentheses indicating the number of editions which had been called for up to the commencement of the year 1877: 'Les Aventures du Capitaine Hatteras' (19), 'Le Voyage au centre de la Terre' (22), 'De la Terre à la Lune' (21), 'Les Enfants du Capitaine Grant' (16), 'Vingt Mille Lieues sous les Mers' (18), 'Une Ville Flottante' (14), 'Le Tour du Monde en Quatre-vingts Jours' (36) (which was published *en feuilleton* in *Le Temps*), 'Le Pays des Fourrures' (14), 'Le Docteur Ox' (16), 'Le Chancelier' (16), 'Michel Strogoff' (16), 'Hector Servadac,' 'Les Indes Noires' (this also was published in *Le Temps*), 'Un Capitaine de Quinze Ans,' 'Les Cinq Cents Millions de la Béguine,' 'Les Tribulations d'un Chinois en Chine,' &c.

The inspiration of his most popular book, 'Le Tour du Monde en Quatre-vingts Jours,' is said to have occurred to him in a *café*, where he read in one of the journals a statement that a man could travel round the world in eighty days. He worked out the problem, and found that the traveller would by the difference of meridian gain or lose a day on the journey. This problem was the foundation of his story, and the manner in which he worked it out is too well known to need comment. In May, 1901, M. Marcel Hutin published an interesting interview with Jules Verne in the *Écho de Paris*, and, among many other interesting details, gave the following anecdote:—

"Lorsque Jules Verne publia le 'Tour du Monde en 80 Jours'.....le monde entier s'intéressait à ce point aux péripéties du voyage de Philéas Fogg que les correspondants des journaux américains et anglais allaient jusqu'à câbler à leurs journaux, chaque jour, la traduction de ses feuilletons. A la fin, Philéas Fogg, obligé de brûler le pont du bateau pour activer la vitesse, afin de pouvoir rentrer le jour convenu, fait chauffer à blanc les machines du bateau. Savez-vous que Jules Verne reçut des compagnies de navigation françaises, anglaises et américaines les propositions les plus alléchantes pour l'engager à faire choix d'un de leurs steamers qui ramènerait son héros en Europe? Jules Verne resta inébranlable devant ces offres plus magnifiques les unes que les autres et ne répondit pas. Ce trait d'honnêteté littéraire ne montre-t-il pas sous son vrai jour le caractère incorruptible de l'écrivain?"

Jules Verne has published over a hundred volumes. It is said that he contracted with Hetzel the publisher, at the beginning of his career as a writer of fiction, to supply two volumes every year, and he so far kept in advance of the arrangement that he had finished this extraordinary task up to five years hence. At times he would have several books on hand at once. The first dozen or so of his books will rank as his best. Many readers will place his 'Twenty Thousand Leagues under the Sea' first of all, for its admirable wealth of incident no less than its striking anticipation of the submarine boat. But his astonishing versatility up to the last showed very few signs of flagging. A few of his famous works have been dramatized. The 'Tour du Monde en 80 Jours' was produced at the Porte Saint Martin Theatre in 1874, and afterwards at the Châtelet, and enjoyed an immense success. In this M. d'Ennery collaborated with the author. 'Les Enfants du Capitaine Grant,' 'Michel Strogoff,' and 'Le Docteur Ox' have also been placed on the stage; the last named, in the form of an *opérette*, was produced at the Variétés in 1877. 'Un Neveu d'Amérique,' a comedy in three acts, was brought out at the Cluny Theatre in 1873.

Verne travelled very little for one who had both the means and the taste. Beyond one or two visits to England, and an excursion to the United States in the Great Eastern, he appears to have contented himself with an autumnal

yachting trip round the coasts of his own country. His appetite for reading was omnivorous, and among his favourite authors were Dickens and Fenimore Cooper. He was an exceedingly kindly and amiable man, and found sufficient diversion at Amiens, where he had lived for many years, in taking part in the municipal affairs of the place. W. R.

A LYKE-WAKE DIRGE.

THE editor of 'The Oxford Book of English Verse' has included in his collection that fine poem which opens and closes with the verse:—

This as night, this as night,
Every night and all,
Fire and sleet and candle-light,
And Christe receive thy soul.

This Yorkshire dirge is printed in Brand's 'Popular Antiquities' (ed. 1877), p. 465, where the third line appears in this form:—

Fire and Fleet and Candle-Light.

I believe the true reading is to be found in Brand. The word "sleet" occurring between the words "fire" and "candle-light" conveys no possible sense. The editor, seeing this, explains in a foot-note that "sleet" means "salt." It is uncertain whether the editor intends to say that "sleet" in this passage is a local synonym for "salt," or that the one is a phonetic variation of the other. In neither case could the statement be supported by any satisfactory evidence. The phrase "Fire and fleet," or "Fire and flet," is sufficiently illustrated in the 'English Dialect Dictionary,' where we find that it was a technical legal term well known in the North Country, meaning "fire and house-room." The Icelandic *flet* (a house, house-room) is found in law phrases; it is the same word as Old English *flett*, the floor of a house, a dwelling.

With this explanation of the phrase "Fire and fleet," the meaning of the verse becomes perfectly clear. The dirge is sung the night before the burial. The dead man enjoys for one night the familiar comfort of house-room, the warmth and light of fire and candle; the next night he will be wandering far away over the dark, desolate moor, then across the "Brig o' Dread"—which, like "Al-sirat's arch," "totters o'er the fiery flood"—on, on, to "Purgatory fire." A. L. MAYHEW.

CHARLES II. AND THE TREATY OF DOVER.

2, Cheyne Gardens, S.W., March 21st, 1905.

IN the course of the very flattering review of my book which appeared in your paper for March 18th, your reviewer took occasion to condemn my reading of Charles II.'s policy from 1662 to 1672. I had, unfortunately, laid myself open to this by the statement that in the secret Treaty of Dover,

"Louis promised money and soldiers to Charles to enable him to establish the Catholic religion in England, apparently on much the same terms as those which he had proposed to the Pope in 1662-3."

This is verbally incorrect, and therefore indefensible as a full account of the secret clauses of the Treaty of Dover, which only stipulate for the public reconciliation to Rome of Charles himself. I can hardly apologize enough for misrepresenting the words of a treaty the text of which I had read again and again. But a question even more interesting than the words is the meaning and intention of the treaty. On this point I am ready to maintain the view held by Ranke and by Acton—that the treaty was regarded by Charles as the chief means of his design to Romanize the doctrines and practice of the Church of England as by law established, while granting toleration to Protestants and Dissenters.

"He wished," says Ranke, describing

Charles's motives for concluding the Treaty of Dover, "to attach himself and his kingdom to the great confederacy of the religion and Church to which it had once belonged." And at the bottom of the same page (495 of vol. iii., translation 1875):—

"In the web of political entanglements in which he was now involved, the king himself thought that the time for it was come. But for that also he needed the support and protection of France. For if already, on the introduction of the Act of Uniformity, disturbances had been feared, how much more were those to be dreaded the moment he took steps towards a restoration of Catholicism."

Lord Acton's account of the Secret Treaty of Dover (*Home and Foreign Review*, vol. i. pp. 169-74) is the nearest thing we yet have to an authoritative analysis of the evidence. I must refer the reader to those pages. I make here only two quotations:—

"Charles opened his mind to the French ambassador, the brother of the great Colbert, on the 12th November, 1669. It was, he said, the most important secret of his life, and he would probably be considered mad, and all those with him who were undertaking to restore Catholicism in England. Nevertheless he hoped, with the help of Louis, to succeed in that great work."—P. 170.

Again, as Acton quotes, Charles

"ended by saying that he was urged by his conscience, and by the confusion he saw increasing daily in his kingdom, to the diminution of his authority, to declare himself a Catholic; and that, besides the spiritual advantage he would derive from it, he considered also that it was the only way of restoring the monarchy."—P. 171.

This bears out the theory that Charles longed to be a despot, and if possible, in the congenial atmosphere of Roman Catholicism.

In 1673-4, as Acton says, "Charles relinquished the design," and "James took the lead in all schemes for the restoration of the Church."

This view is substantially adopted by Prof. A. W. Ward in his article on Charles II. in the 'Dictionary of National Biography.' Speaking of the Treaty of Dover, he writes: "The reconciliation of England to the Church of Rome, and the overthrow of the Dutch republic, became the two hinges of the proposed alliance."

It is almost unnecessary to refer to the authoritative passage in Clarke's 'Life of James II.' (i. 442), where the consultation of Charles and his Catholic ministers in January, 1669, is described. They consulted, we are told,

"about the ways and methods fittest to be taken for the settling of the Catholic Religion in his kingdoms, and to consider the time most proper to declare himself.....The consultation lasted long, and the Result was that there was no better way for doing this great work, than to do it conjunction with France.....and in pursuance of this resolution, Mons. de Croissy Colbert, the French Ambassador, was to be trusted with the secret in order to inform his master of it, that he might receive a power to treat about it with the king.....The Treaty was not finally concluded and signed till about the beginning of 1670."

Now I maintain that this passage, taken with the evidence cited by Acton, and read in the light of the negotiations with Rome in 1662-3, fully justifies the conclusions of Ranke and Acton, that one object of the Treaty of Dover was to establish Catholicism in England.

Charles's scheme in 1662-3 was not to put down all Protestants by Smithfield fires, but to alter the character of the English Church (which in itself already contained certain elements of Catholicism), and to tolerate Dissenters. Such, almost certainly, was his idea in 1669-70. It was afterwards tried by James II. The words of the Treaty of Dover fit in exactly with this hypothesis: Charles there represents himself as desiring

"de nous reconcilier avec l'église Romaine, donner par là le repos à nostre conscience, et procurer le bien de la religion catholique."

Further, "Le Seigneur roy"

"à tout sujet d'espérer et de se promettre de l'affection et de la fidélité de ses sujets qu'aucun d'eux, même de ceux sur qui dieu n'aura pas encore assez grâces pour les disposer par cet exemple si auguste à se convertir, ne manqueront jamais à l'obéissance, &c.....neantmoins comme il se trouve quelques fois des esprits brouillons," &c.,

we will therefore have over the French troops! In the words of the treaty, where your reviewer sees an argument for his view, I can only see an argument for mine. The text shows that the king expected many of his subjects to imitate his example. Charles's plan is, in fact, exactly that afterwards adopted by James II., except that James tried to enforce the lesson of his royal example by means of his own troops (the victors of Sedgemoor and the Irish) instead of by those of Louis XIV. According to the words of the Treaty of Dover, there are to be three classes of previously Protestant subjects, after the king has declared himself a Catholic: (1) those who follow the king's example; (2) those who remain Protestant, but remain also loyal, and who will be tolerated; (3) those who rebel, who will be kept down by French troops. The exact degree and rapidity of the change to be made in the doctrine and practice of the Church of England will depend on circumstances; it will depend on: the numbers of class (1); the passivity of class (2); the weakness of class (3). As all these are unknown quantities, the exact scheme of counter-reformation is not detailed in the treaty. And after all there were limits even to Charles's subservience to France. He would hardly put the terms of his own Church settlement into a treaty with Louis.

What is there incredible in this scheme? Even after the fearful experience of the strength of Protestant prejudice in the days of Oates, James II. actually attempted to execute it. In 1670 the temper of the English people was more of an unknown quantity than in 1685: after the strange vicissitudes of 1642-62, anything seemed possible in England. "We had changes in the late times of rebellion," said Sir Thomas Meres in Parliament ('Grey's Debates,' vi. p. 138),

"and now we have a Church of England again, if we can keep it. We are a mutable people, and the Papists' number is great.....I am really afraid that when such a day comes two-thirds of the nation will stand neuters, and so about one-third part will engage for the Protestant religion."

That real fear of our ancestors proved to be exaggerated, but it was based on an opinion common to Protestants and Catholics. Charles II., being one of the cleverest men in his kingdom, saw the real facts sooner than most other people, and dropped his Catholicizing designs in 1673-4. But the Protestants, the Jesuits, and James went on till 1688, all fearing or hoping a Catholic reaction. Charles, meanwhile, turned to making himself a despot by the help of Anglicanism, instead of by the help of Catholicism. In this *pis-aller* he succeeded completely, partly because the Whigs, like your reviewer, would not take Charles seriously as a politician. I am, however, extremely obliged to him for taking my book seriously as a history.

G. M. TREVELYAN.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 23rd to the 25th ult. the following important books and MSS.: Seymour Haden's *Études à l'Eau-forte*, 25 large etchings, Paris, 1866, 159s. Thackeray, Two Humorous Drawings in Colours, "M. Solomons," 41s.; Four Original Drawings by R. Doyle, with Text by Thackeray in MS., 49s. Paradise Lost, on vellum, Doves Press, 1902, 30s. Dresser's Birds of Europe, 9 vols., 1871-96, 51s. Morley's First Book of Ballets, 1598, 36s. Nelson Letters (5), 1804-1805, 45s. 15s. Harrison, The Arches of Triumph erected in honour of King James I. at his entrance into the City of London, 1603, 50s. Thomas à Kempis, De Imitatione Christi,

editio princeps, 1471, 125s. Purchas his Pilgrims, 5 vols., a very fine copy in original vellum, 1625-6, 110s. A series of J. E. Ridinger's Engravings of Wild Animals, &c., 64s. Supplement to Johnson and Steevens's Shakespeare, 2 vols., 1780; Malone's copy, with numerous MS. additions and corrections, 91s. Isaac Watts's Hymns and Spiritual Songs, first edition, 1707, 43s. Chaucer's Works, Kelmscott Press, 1896, 45s. Chas. Reade's Novels, original MSS. and Correspondence (22), 320s. Alex. Dumas on Shakespeare's Othello and the Great Exponents of the Character, original MS., 49s. Allot's English Parnassus, 1600, 50s. Herrick's Hesperides, &c., 1648, 75s. Milton's Poems, 1645, 86s. More's Utopia, 1551, 49s. Coverdale's Bible, 1535 (imperfect), 80s. Shakespeare's Works, 1632 (slightly defective), 108s. Grolier Club Publications (41), 115s. Burlington Fine-Art Club Portrait Miniatures, 20s. Kelmscott Press Publications, all printed upon vellum (31), 926s. 7s. 6d. (Chaucer 300s.). Sir T. Percy, Seventh Earl of Northumberland, original MS. Book of Private Devotions, circa 1555-70, 120s. Thackeray's Original Notes for his Lectures on the Four Georges (13 pp.), 199s.; Original MS. of part of Penderennis (18 pp.), with 13 original sketches, 290s. Enchiridion Ecclesiæ Sarum, on vellum, 1528, 51s. John Keats's Holograph MS. of Isabella, &c., 1816-19, 215s. Shakespeare's Poems, first edition, with portrait (wants 2 ll.), original binding, 1640, 205s.

Literary Gossip.

NEXT week Messrs. Constable will publish Mr. Laurence Binyon's new poem 'Penthesilea.' In blank verse, with a dedication to Mr. Sidney Colvin, the first canto treats of the coming of the Amazons, the reception of Penthesilea by Priam, and the secret visit of Andromache to the new-comer. The second part of the poem deals with the battle, the late arrival of Achilles on the scene, a duel, and the death of Penthesilea at the hand of the conqueror, in whom she has inspired a deathless love.

THE same firm will publish in the course of this month Gustav Freussen's Holstein novel of 'Jörn Uhl,' which took Germany by storm in 1902. The author, who woke up to find himself famous and his small congregation of Lutheran peasants elbowing out of their tiny church every Sunday by literary pilgrims curious to see the *Primitif* who had so touched the sophisticated heart of modern Germany, is the son of a village carpenter, and was born within the sound of the North Sea, in the remote village of Barlt, in 1863. The novel has been translated by Mr. F. S. Delmer, of Berlin University.

MESSRS. SMITH, ELDER & Co. are beginning a new series, "The Waterloo Library," which will comprise some of the best works of modern authors. The series will be well printed, in many instances illustrated, and issued in a cloth binding of special design. The first six volumes will be 'The Cruise of the Cachalot,' 'The Tragedy of the Korosko,' 'The Green Flag, and other Stories of War and Sport,' 'The White Company,' 'Rodney Stone,' and 'Jess.'

BEFORE 1903 the only account of the insurrection of Robert Emmet was that by Dr. R. R. Madden in his 'Lives of the United Irishmen.' But since 1903—the centenary of the insurrection—there has been a remarkable output of books on the subject: 'The Emmet Family,' in two volumes, by Dr. Thomas Addis Emmet, of New York; 'Life of Emmet,' by Mr. D. J. O'Donoghue; 'The Footprints of Emmet,' by Mr. J. J. Reynolds; and 'The Viceroy's Post-Bag'—half of which is devoted to

Emmet — by Mr. Michael MacDonagh, which was recently reviewed in these columns. Two new lives of Emmet are to appear in the autumn. One is by Mr. R. Donovan, of *The Freeman's Journal*, Dublin; the other by Mr. Stephen Gwynn.

NEW novels by Mrs. Craigie, Mr. Clark Russell, and Miss Florence Roosevelt will shortly be added to "Unwin's Library," the collection of English books for continental readers which Mr. Unwin issues. Since its inception at the end of 1902, the series has met with remarkable success, and it now contains some forty volumes, mostly works of fiction, though a few books of a more serious character are also included. The volumes, of which the price is 2 francs or 1 mark 50, are all printed in England. They are to be had at the chief continental book-sellers' and bookstalls.

A WORK entitled 'The Faroes and Iceland: Essays on their People and Fauna,' by Mr. Nelson Annandale, is to be published very shortly by the Clarendon Press. It will contain an appendix on 'The Celtic Pony,' by Mr. F. H. A. Marshall.

The Scottish Historical Review for April will open with a large and fully illustrated paper on 'Judicial Torture,' by Mr. R. D. Melville. The Master of Peterhouse deals with James VI. and the Papacy. Mr. G. Neilson identifies the Scottish poet Rob Stene. Mr. F. C. Eeles transcribes and annotates a sixteenth-century rental. Col. Lumsden refutes Motley's imputations against the Scots at Lefingen in 1600. Dr. T. H. Bryce advances a new theory for Scottish ethnology, and Mr. W. R. Scott treats of the national textile industries prior to 1707.

WE record with deep regret the death on March 23rd of the Hon. Oliver Borthwick. He had a considerable gift for journalism, and at the early age of twenty-two edited *The Morning Post* for a whole year during an interregnum. More recently he had taken a principal part in its management, and his courtesy and care for the welfare of those who worked with him gained for him the respect and goodwill of the entire staff. He was born on March 2nd, 1873, and was the only son of Lord Glenesk. Mr. Borthwick was to have presided at the News-vendors' Dinner last year, and worked heartily to secure its success; but illness prevented him, and his father himself took his place. The large attendance at the funeral included representatives from the News-vendors and the Correctors of the Press, in both of which bodies he took great interest. He will be missed by a host of friends who appreciated his geniality and thoughtfulness for others.

It will be welcome news to most people who have to do with books that the Committee of the London Library have decided to undertake an exhaustive subject-catalogue of the library. The high standard of the published alphabetical catalogue leads us to expect something more than the perfunctory 'Classified Index' issued in 1888. A good subject-catalogue can only be produced by a careful and intelligent examination of every book dealt with, for many books deal with several subjects, or, at all events, fall within several categories.

The subject-catalogue of the London Library will probably occupy three or four years in compiling and printing.

THE interesting monument of Sir Richard Fanshawe, Bart., poet and ambassador, which was erected to his memory in St. Mary's Church, Ware, by his widow Lady Anne Fanshawe in 1671, has just been restored at the expense of the present branches of her husband's family. The monument bears the Fanshawe arms, with the augmentation specially granted in 1649, impaled with those of Sir John Harrison, of Ball's Park, father of Lady Fanshawe. It is the intention of the family also to erect a memorial brass to Lady Fanshawe. We understand that a reprint of her *Memoirs* from the MS. written under her direction in 1676 will be published in the autumn by the De La More Press. The text of the existing printed *Memoirs*, published in 1829-30, is extremely defective.

THE annual report of the Selden Society for 1904 notes a steady increase in the membership, which now stands at 319. A first volume of 'Borough Customs,' edited by Miss Mary Bateson, was issued in November last, and a further one is promised for 1906. Vol. ii. of Prof. Maitland's 'Year-Books of Edward II.' was issued as a bonus volume at the end of last year. Vol. iii., already well advanced, is promised for 1905, and later volumes in the next two years, if, as we hope, the editor's health does not delay his work.

THE copy of *The Philanthropist*, with Charles Lamb's essay on 'The Confessions of a Drunkard,' to which reference was made in *The Athenæum* of March 4th, and also in the issue of March 18th, only realized 18 dollars at Anderson's Rooms in New York. Curiously enough, in Part 2 of the late Judge Arnold's sale, held in New York a month ago, there was a very interesting letter from Lamb concerning the appearance of the essay in Basil Montagu's miscellany, 'Some Enquiries into the Effects of Fermented Liquors' (1814). This letter, which realized 33 dollars, is to "Dear H.," and runs as follows:—

"I understand you have got (or had) a snivelling methodical adulteration of my Essay on Drunkenness. I wish very much to see it, to see how far Mr. Basil Montagu's Philanthropical scoundrels have gone to make me a Sneak. There certainly was no crying 'Peccavi' in the 1st draught.

"Yours, though I seldom see you,
"CH. LAMB."

At the monthly meeting of the Board of Directors of the Booksellers' Provident Institution, held on Thursday, March 23rd, the sum of 100*l.* was voted to fifty-seven members and widows of members. Two members were elected and six fresh applications for membership were received.

THE annual meeting of the German Shakespeare Society will take place at Weimar on April 29th.

THE Comtesse de Beaulaincourt de Marles (née de Castellane), who died recently, has bequeathed to the Bibliothèque Nationale two documents which ought to prove of high interest. Her will is dated November 14th, 1903, and the bequest is made in the following words:—

"Je lègue à la Bibliothèque nationale les originaux du journal du maréchal de Castellane et ses 'mémoires ou bagatelles sur mon temps,' à condition qu'il n'en sera pas fait usage avant cinquante ans de ce jour."

A CENTRAL lending library for the blind has been opened at Hamburg. The volumes will be placed at the disposal of the blind in all parts of Germany, and no fee is to be charged. The library contains books on all subjects—devotional works, general literature, science, history, &c.—and includes works in English, Greek, Latin, French, &c.

A SUMMER meeting will be held in Amsterdam in August next. It is to be open to Dutch, British, and Danish visitors, and is intended for members of the teaching profession and others. The programme is to include morning lectures by Dr. Hoogvliet, Dr. Johanna de Jongh, of Utrecht University, and others on Dutch subjects of an artistic, literary, and scientific nature. The lectures will all be delivered in English. The meeting is being organized by Mr. de Vries, a teacher of English at Hilversum. Arrangements for this country are in the hands of Miss Scriven, Northwold Road School, Clapton, from whom particulars may be obtained.

It is announced that the proposed School of Journalism, for the endowment of which Mr. Pulitzer has handed over a million dollars to Columbia University, is not to be founded until after his death.

THE Parliamentary Papers of the week include an Appendix to the Report of the Commissioners of National Education in Ireland, 1903, which contains Reports on the State of National Education (11*½d.*); Report for 1904 on the Royal Scottish Museum, Edinburgh (1*½d.*); Scotch Education, Report for the Southern Division for 1904 (1*½d.*); and a Report which we have noted under 'Fine-Art Gossip.'

SCIENCE

India. By Col. Sir T. H. Holdich. "The Regions of the World" Series. Edited by H. J. Mackinder. (Frowde.)

THAT geography is now receiving more attention in England than it has ever before commanded is confirmed in many ways. The Royal Geographical Society was never more flourishing nor better supplied with candidates, whilst its advocacy for recognition of the science by teaching in schools and by inclusion as a subject of examination for appointments to the public services has never been nearer realization. And this is well, for too often representatives of this country have failed to protect her interests, which escaped observation chiefly from ignorance of geography and inability to read a map and appreciate what they were asked to cede or resign. The results were concessions, more or less graceful, but generally prejudicial to British interests. The concern awakened is, therefore, a matter of congratulation, provided that the requisite study and the necessary tests of proficiency be secured. There should be no great difficulty in bringing this about, for the subject is full of fascination. No literature

appeals more strongly to young people than tales of adventure and exploration, and with their aid the dry bones of the grammar of the science may be made to live. When sufficient proficiency is acquired, surveying follows, and no course would be more popular if the inducements offered were equal to those in other branches. For there are the attractions of pleasant field work with the mysteries of compass and instruments; the record made on the spot to be transferred in the house to paper; and, finally, the finished map, which, when well drawn, has some of the charms of a picture.

Again, when school days are over the pleasures of travel for purposes of art, exploration, or sport, are greatly enhanced by even a slight acquaintance with geography. Intelligent records can be kept, and valuable additions made to existing knowledge—results which, sooner or later, are likely to meet with adequate recognition.

We know that when surveying has been learnt and travel is obligatory, as in the navy and in some branches of the army, leading geographers are supplied from both services, the corps of Engineers furnishing, as might be expected, the chief experts. Take a few names. James Rennell, the father of our modern geography, who died in 1830, the year the Geographical Society was founded; Sir Richard Strachey, past president of the Royal Geographical Society, who has travelled far and acquired much knowledge; and Henry Yule, the eminent scholar, whose reputation as an historical geographer is world-wide, all belonged to the Bengal Engineers; whilst Sir T. Holdich, whose book has given rise to these reflections, though appointed to the Royal Engineers, began his education for that branch of the service at Addiscombe, *auspicio regis et senatus Anglie*.

Mr. Mackinder, editor of the series, may be congratulated on his choice of an author, it being far from easy to find a qualified person. "The aim," we are told,

"is to present a picture of the physical features and condition of a great natural region, and to trace the resulting influences upon human societies, especially in their economic and political aspects."

To do justice to these subjects special qualifications are required, and they are possessed by Sir T. Holdich to a remarkable extent. For early in his career he was appointed to the Indian Survey Department, whence he had the good fortune to be sent on many military expeditions. Thus he served in Bhootan and Abyssinia, in the Afghan war of 1878-80, and in various frontier campaigns; but even more useful to him for the purposes of this book were his work and journeys on the Afghan Boundary Commission, on the Pamir boundaries, and on the demarcation of the frontier between Persia and Baluchistan. His latest service of this kind in Chile and Argentina is fresh in men's minds, but need not now be further mentioned.

In preparing the book he was warned to avoid statistics and detail, a difficult matter in dealing with India, where the records of administration take the form of tables and reports; but it may at once be said they are not unduly prominent, readers who want

more being referred to the 'Imperial Gazetteer of India.'

The region dealt with comprises more than is ordinarily included under the name India, for on the north, Afghanistan and Kashmir; on the east, Burma; on the south, Ceylon; and on the west, Baluchistan, are described. The author says:—

"India must be accepted as the whole of Southern Asia over which British political influence now extends, whether strictly within the limits of the red line of 'British' India or beyond it. As a geographical expression it cannot be dissociated from the frontier which binds it, or from the wide border mountain lands of the west and north-west, wherein are to be found the gates of it. No geographical description of the peninsula of India would be complete without reference to the strange wild hinterland which has exercised such a profound influence on its destinies through all past ages."

In accordance with these correct sentiments the frontiers of Baluchistan, Afghanistan, and Kashmir are examined, a chapter being devoted to each country; on the whole, they form the most interesting part of the book, because within these States lie the lines of possible invasion, and also by reason of the singular grandeur and beauty of their mountains.

Baluchistan, formerly famous as containing the route of the departure and partial destruction of Alexander the Great's army, and afterwards having the evil reputation of being a den of thieves, is now, thanks in great measure to the late Sir Robert Sandeman, and to the civilizing effect of railways, a bulwark of strength to the British Empire. Its inhabitants, of mixed origin—Arabian, Ethiopian, Persian, and Dravidian towards the south, and Pathan in the north—though second to none in courage and soldier-like qualities, are much more easily managed than their republican neighbours further north. The author accounts for this chiefly because the Sulaimán range, held by us, closes for them the back door of escape from punitive expeditions. He justly remarks:—

"It is this (and the same principle holds good for all the Baluch frontier), rather than any wide distinction between the warlike characteristics of one tribe of Pathans and another, or between Baluch and Afghan, that renders our southern frontier safe from periodic eruptions, such as have lately convulsed the north. Doubtless the conditions which govern Baluch existence, the system of tribal confederation approaching the feudalism of the Middle Ages, and the influence of the chief rather than that of the Mullah (which is a marked characteristic amongst Baluchis as compared with Pathans), have much to say to the apparent readiness with which they have accepted British control, with all the advantages of mutual inter-tribal toleration and goodwill."

Passing northward, we cross the southern boundary of Afghanistan, a land of much importance to British India both from a military and political point of view; also, as now defined, it has great geographical interest, for it contains the Hindu Kush, has the river Oxus and one of its chief tributaries as the boundary with Russia for a great distance, and stretching east forms a narrow wedge between Russian and British spheres of influence, till it reaches the dependencies of Kashmir and touches China. These facts and many more are

adequately treated by the author. He briefly alludes to the source of the Oxus, confirming generally the view expressed in the review of Lieut. Olufsen's second Danish Pamir expedition (*Athen.* No. 4029, January 14th, 1905), and concludes

"that the glaciers of the Nicolas range in about East longitude 74 become the sources of the main affluents of the Oxus, excepting the southern head of the Wakhan. Whether the glaciers of Nicolas or those at the head of the southern affluent of the Wakhan are the mightiest is another question. It is one which, at any rate, cannot be decided by a comparative estimate of the capacity of the various channels through which the glacial streams work their way to the great river."

Besides the geography of Afghanistan, its people and their trade, and the involved question of their independence, situated as their country is between two great and expanding powers, are all carefully considered. Next, in similar fashion, Kashmir and the Himalayas are described, Tibet is mentioned, and the Indian hill stations are noticed; after which we are introduced to the Indian peninsula, which includes everything south of the Himalayas, and is subdivided into the plains of the Punjab, the United Provinces, and Bengal, which form the northern part; the southern part being made up of the highlands of Central India, Madras, and Bombay. Much information is given about the river systems, the railways, the chief cities, and the people. Assam, Burma, and Ceylon are described, and chapters are devoted to the people of India, its political geography, agriculture and revenue, railways, minerals, and climate; but space forbids detailed examination. Sir T. Holdich has much to tell about the various races, and asks which of them has shown most aptitude for higher development. He appears to select Bengalis, Mahratta Brahmins, and Parsees, but wisely adds that

"education so far has apparently conducted far more to political agitation and discontent than it has to social and moral improvement or material strength. One hears far more of the screams of agitators than of any satisfactory witness to a full and just appreciation of the advantages of British rule in India. Yet the appreciation undoubtedly exists, and exists widely, and with most strong vitality, but it does not advertise its existence in the native press, nor air itself in the British Parliament. The fact is that political discontent is a profession in India just as it is elsewhere—men live by it, and advertisement is necessary to provide for its support."

In a work of this sort, covering ground so extensive, some errors are inevitable, and where so much is trustworthy and accurate it seems ungracious to dwell on minor defects; yet a few corrections may be suggested in the hope that they may be useful for future editions of what promises to become a standard work, rather than from their intrinsic importance. On p. 1 the population in 1901 is evidently misquoted; p. 7, l. 17, "exists" should be *exist*; p. 49, l. 3, for "lead" read *led*; p. 102, and elsewhere, the distinguishing name of a Sikh is *Singh=lion*, not "Sing=horn"; p. 114, l. 12 from the foot of the page, for "are" read *is*; p. 121, and elsewhere, for "North-West Provinces," *United Provinces* should be substituted (the

MS. was probably written before the change of name was made); p. 131, l. 11, "is" (twice) should be *are*; and, finally, p. 296, l. 6, "Sardar" melons should be *sardā*. Some of the maps set in the text are on so small a scale that the names can scarcely be read, see, e.g., pp. 29 and 32. Nevertheless, as we hope is abundantly evident from this review, the book and its maps are creditable to all concerned, and will unquestionably prove of great value to seekers for information about the region of British India and its dependencies.

Animal Autobiographies: The Rat. By G. M. A. Hewett. (A. & C. Black.)—In face of the immense amount of rubbish which in the name of "nature study" has been foisted on a public ignorant alike of "nature" and of education, not only in this but also in another hemisphere, we are bound to say that we took up this book with positive aversion; not that "little aversion" which is said to be the beginning of a happy union, but a great deal of it. And we have to own that we have read the whole of the book once, and a great deal of it twice, while it still stands on an elbow-table by our side. It breathes of the country-side, and the story, though slight, is never ridiculous or impossible; the language might, at times, have conceivably been simpler, and one and the same rat (not cat) should not have died two different deaths; but these are slight blemishes in a work which we commend to young and old alike.

Essays and Addresses by the late John Young. (Glasgow, MacLehose.)—Prof. Bower, who was chairman of the Prof. Young Memorial Committee, tells us that the publication of these papers was one of the three objects which it set itself. It is not stated whether they have been published before, but they give a very good idea of the versatility of the late professor, while a charming biographical sketch of him by Dr. Yellowless is prefixed. It is much to be wished that the lives of many whom their friends wish to commemorate were written on lines such as are here followed; we have had a surfeit of comprehensive biographies.

Small Destructors for Institutional and Trade Waste. By W. Francis Goodrich. (Constable & Co.)—This is a useful supplement to the author's larger work on 'Refuse Disposal and Power Production,' already noticed in these columns. In hospitals, workhouses, hotels, and in works of all sorts the necessity for promptly and safely getting rid of dangerous waste is as great as it is in towns; but although the danger of neglect is now recognized far more fully than in time past, the methods in use for meeting the evil are still often of the most primitive and imperfect description. It is but a year or so since a workhouse master was reported in the newspapers as having fed seven pigs on linseed poultices from the fever hospital. When such horrors are possible books like this one of Mr. Goodrich should be welcome, especially as the smaller forms of destructor have not received the same attention on the part of engineers as the larger and more costly ones. Such small incinerators have often been carelessly constructed on faulty lines, and still more often they have been ignorantly worked. It thus happens that these invaluable germ-killers and general helps to cleanliness and health have become unpopular in many quarters, and in some cases institutions provided with them have even discarded them as nuisances. From the point of view of public welfare this is a great pity, and we trust Mr. Goodrich's little book will be read and studied by all who, as governors or otherwise, are interested in the management of large institutions. In a few clearly written and well-illustrated pages he

gives an account of the latest and best methods in use. He enables one to weigh the advantages and disadvantages of each process, and thus to select that which best suits any particular case. We are glad to note that whilst those systems are described which, by means of digesters, &c., preserve and sterilize those portions of the refuse which may be of value, such, for instance, as fat in the case of carcasses, the author points out that these so-called economical adjuncts to a crematory require somewhat complex machinery and additional care. For small destructors the only function to be considered should be the hygienic, and this is best performed by mere combustion with every provision for as nearly automatic action as possible, for absence of noxious fumes or smell, and for cheap working.

The Book of the Rose. By the Rev. A. Foster-Melliar. (Macmillan & Co.)—It must be a great pleasure to all rose-growers to read through this the third and latest edition of the excellent work of one of the greatest living authorities on roses. It is all sound, and all intelligible and useful to the most modest amateur. The famous twelfth chapter, on 'Manners and Customs,' has been brought up to date, and cannot fail to strike every reader or re-reader as full of that observation, patience, resource, and love of the flower which are always, and have been markedly in the writer's case, the secret of success. Mr. Foster-Melliar is very modest about his "Sproughton" hoe, but we happen to know from experience what a useful tool it is, and recommend it, as well as this book, to all rose-growers.

MR. MURRAY has just published Darwin's great book on *The Variation of Animals and Plants under Domestication*, 2 vols., edited by Francis Darwin. This is a further instalment of the admirable "popular edition," which gives Darwin's latest corrections and results at a very moderate price.

ANOTHER interesting enterprise of the same publisher is the reissue, at a cheap price, of Smiles's *Lives of the Engineers*. These volumes are well printed and illustrated, and form excellent summaries of lives full of interest.

Natur und Arbeit. Von Prof. Dr. Alwin Oppel. Vol. I. (Leipzig and Vienna, Bibliographisches Institut.)—We have received the first volume of Prof. Oppel's book, which he describes in the sub-title as "eine allgemeine Wirtschaftskunde," a term for which there is no very satisfactory English equivalent. The relation between geographical environment and human occupation, with the reflex influence of both on human organization, though one of the most fruitful subjects for geographical research, has only in recent years begun to receive the attention it deserves. The investigations of Ratzel and his pupils, Hahn, Le Play and his school, Shaler, and others, though often highly suggestive, have dealt only with partial aspects of the subject, and there is, so far, no really comprehensive scientific work available. It is difficult to judge from a single volume of Prof. Oppel's book how far he has succeeded in his attempt to supply the deficiency, and we think it better, therefore, to reserve our judgment till the complete work is before us.

EARTHQUAKES.

Earthquakes in the Light of the New Seismology. By Clarence Edward Dutton. (Murray.)—By the "new seismology" Major Dutton means the modern development of the science of earthquakes, which represents the work of a devoted band of physicists and geologists during the last thirty years. Initiated in Japan by the energy of Prof. Milne and Prof. Ewing, it has been taken up by a number of investigators in various scientific centres and now forms a branch of terrestrial physics of no mean importance. It

is not an easy subject for the casual reader of science; Major Dutton is, therefore, to be congratulated on having contributed to "The Progressive Science Series" a volume in which it is treated in such a way as to be intelligible to those who are unversed in mathematical physics. It is only rarely that he is led to introduce any formulae. Narratives of famous catastrophes, such as formed the bulk of the older works on earthquakes, are not to be expected here; yet there are some interesting descriptions of notable earthquakes of recent years, accompanied by illustrations from photographs. With regard to the great Charleston earthquake of 1886, it should be noted that Major Dutton was charged officially with its investigation on behalf of the Geological Survey of the United States.

Before about 1870 the study of seismic phenomena was lacking in quantitative exactitude, and there were few, if any, trustworthy instruments of precision for the measurement of terrestrial disturbances. When the physicist joined hands with the geologist, with the view of joint investigation, it came to be seen that an earthquake was a case of elastic wave-motion. The crust of the earth is elastic, and whatever suddenly excites its elasticity, whether of internal or external origin, causes a vibration which is really an earthquake, be it a gentle tremor or a violent disturbance. By means of the refined seismographs in use to-day, the wave-motion is analyzed and resolved into its components, and the results duly registered.

The most interesting question which is popularly asked about an earthquake relates to its origin. What natural operation is responsible for the sudden and violent shaking of the earth-mass? To this fundamental question seismology is still unable to return a decisive answer. All earthquakes are not referable to the same cause, but Major Dutton points out that great disturbances are probably connected with the dislocation of large masses of rock underground, by means of earth-movements, the causes of which are at present but dimly understood. But whilst the most powerful and destructive disturbances are of this tectonic character, many other earthquakes are no doubt connected with volcanic phenomena; and in saying this the modern seismologist merely supports a view at least as old as the days of Aristotle. Yet it is noteworthy that in an earthquake-shaken country like Japan seismic phenomena seem independent of volcanic activity.

Seismic geography, or the distribution of earthquakes over the surface of the earth, is adequately dealt with by Major Dutton; and his final chapter is devoted to "seaquakes," or those crustal disturbances which occur in submarine areas.

A Study of Recent Earthquakes. By Charles Davison, Sc.D. (Walter Scott Publishing Company.)—This volume of "The Contemporary Science Series" is not intended to be a textbook of seismology: it is merely a description of certain typical earthquakes which have occurred in various countries within the last half-century. Yet in describing these disturbances, and in drawing inferences from the observations here recorded, Dr. Davison manages to introduce an outline of the general principles of the science. It is true there is little or nothing about seismographs and other instruments, which nowadays are usually described in much detail in books on earthquakes; but, what is of far more interest to the general reader not intending to become an observer himself, there is a clear statement of the results of the modern study of earthquakes, with special regard to their origin.

The seismic disturbances selected for description in this volume are as follows: the great Neapolitan earthquake of 1857, which is memorable for Mallet's elaborate report, the first attempt to study such a catastrophe in the light

of modern science; the Ischian earthquakes of 1881 and 1883, investigated by Dr. Johnston-Lavis and others; the Andalusian earthquake of 1884; the Charleston catastrophe of 1886; the Riviera earthquake of 1887; the terrible Japanese earthquake of October 28th, 1891; the Hereford earthquake of 1896; the Inverness earthquake of 1901; and the great Indian disturbance of 1897, which was thoroughly investigated by Mr. R. D. Oldham. It is pleasing to note that the author is generous in his recognition of the value of the work of Robert Mallet, who— notwithstanding certain defects in his methods—must be regarded as a pioneer who laid the foundation of the scientific study of the subject.

Dr. Davison is well known for the great attention which he has bestowed on the study of the earthquakes which have occurred in recent years in this country. Special interest consequently attaches to his discussion of the Hereford and Inverness earthquakes, embodying the results of his own investigations, which have been published in detail elsewhere. The origin of both earthquakes he refers to movement along faults in the strata. In the case of the Herefordshire disturbance, the dislocation seems to have occurred along a fault between the anticlinal areas of Woolhope and Mayhill—two inliers of Silurian rocks which are brought up through the Old Red Sandstone. In the Inverness earthquake, which occurred in one of the most unstable regions of Britain, the slip must have taken place along the great line of dislocation which marks the direction of the Caledonian Canal. Geologists have become convinced that many of the faults, representing fractures due to crustal crumpling, are in process of growth, so that slips may be expected from time to time. In the great Japanese earthquake of 1891, a fault, or rent, with displacement of rock, was formed along a line running across plain and valley and mountain for something like seventy miles. In Scotland the forces are less active, and Dr. Davison remarks that

"the changes in surface-structure are now taking place with almost infinite slowness, and hundreds or thousands of years must elapse before Loch Ness makes any visible progress in its march towards the sea."

Of the nine earthquakes described in this work, only one is referred by the author to volcanic activity, all the others being regarded as tectonic. The exception is the Ischian earthquake, or rather series of earthquakes, which seems to have been clearly connected with the dormant volcanic centre of Epomeo.

Dr. Davison's work is an excellent outline of the seismic phenomena of recent times, but it seems a pity that it does not include a description of the Essex earthquake of 1884—a disturbance more notable in some respects than the other British earthquakes described here.

ANTHROPOLOGICAL NOTES.

THE importance of anthropometric and medical observations on children attending school is apparent from the recent report of the Dundee Social Union, referred to in *The Athenæum*, No. 4036. Five schools, with 517 boys, and 5 girls' schools, with 521 girls, and a school of 18 infants (7 boys and 11 girls) were selected for examination, which was carried out by Dr. A. P. Low for the boys, and Dr. Emily C. Thomson for the girls and infants. Specialists also examined the eyes and ears of the children. Only 185, or 37 per cent., of the boys, and 251, or 50 per cent., of the girls were classified as normal as regards eyesight; and only 215, or 43 per cent., of the boys, and 196, or 39 per cent., of the girls, as regards hearing. These results show the urgent necessity that physical care and training should accompany other education.

To *Man* for February Mr. Henry Balfour contributes a photograph of a double-headed club from Fiji, which appears to be unique. The division of the head into two must tend to weaken the weapon, and render it liable to split. Mr. A. C. Hollis, local correspondent of the Anthropological Institute in East Africa, contributes a drawing of a stone earring, weighing 46 oz., worn by a Masai boy of about fourteen years of age for the purpose of distending his ear-lobe. The boy, after selling it to Mr. Hollis, appeared the next day with one precisely similar; but the earrings usually worn by boys and girls are of wood and not stone. Mr. Ernest B. Haddon contributes a note on the peoples of Borneo, in which he compares the anthropometric observations of Dr. A. W. Nieuwenhuis in Netherlands Borneo with those of Dr. A. C. Haddon in Sarawak, and shows they agree that in Borneo there are dolichocephalic peoples of probably Indonesian stock, and a group of low brachycephalic peoples for whom Dr. Haddon has adopted the term proto-Malay.

Recent communications to the Society of Anthropology of Paris include a translation by Dr. Deniker from the Russian of a paper by M. W. Bogoraz on the religious ideas of the Tchoukchis, a people of the extreme north-east of Asia, near Behring's Strait. The author induced some of the natives to make drawings of evil spirits, which are variously represented as human or animal forms, including birds, fishes, and insects. Another drawing shows three concentric circles, representing the three worlds, and in the centre figures of huts, men, and animals, with representations of the sun, moon, and stars. In another the family of the artist are engaged in the worship of the god of the sea, who with his wife appears in the upper corner of the picture. A shaman strikes a tambourine to summon his familiar spirits, who are shown approaching the tent from the other side. Dr. P. R. Joly read a paper on the ethnography of the New Hebrides, the inhabitants of which he describes as low in the scale of human races, little susceptible of progress, and hastening to extinction under the influence of contact with white civilization. Mr. T. Sakhokia exhibited ethnographic objects from Mingrelia, including a curious terra-cotta vessel employed to drive bees from a hive.

Folk-Lore for December continues to give evidence of the stimulating influence of Mr. Frazer's 'Golden Bough.' Mr. A. B. Cook furnishes a second instalment of his learned study on the European sky-god, and Dr. Rendel Harris supplies notes from Armenia on rain-charms, fire festivals, animal sacrifices, sin-eating, foundation sacrifice (of which a recent instance occurred at the laying of the foundation of a Protestant church, when a lamb was decapitated and its head placed in the building), the offering of the first fruits, the placing of rags on holy trees, and other customs. Mr. E. S. Hartland describes a votive offering of an animal figure of cast-iron, supposed to represent a tiger, found in Korea. Mr. H. W. Underdown testifies to a harvest custom witnessed by him recently in East Kent, where the carrying of the last wagon-load of corn from the last field was celebrated by the waving of a large green bough from the top of the wagon, and by cheering. Mr. E. Peacock quotes an instance of the survival in Yorkshire of the belief in witchcraft, exercised by boiling eggs and mashing them.

THE STRUCTURE OF THE ATOM.

In your criticism last week of new theories of the Structure of the Atom, referring to Mr. Whetham's 'Recent Developments of Physical Science,' your critic writes:—

"Of these [groups of corpuscles] he declares..... 66 [to be the model of] 'an atom, monovalent, and strongly electro-positive.'" (Italics mine.)

I have not seen Mr. Whetham's book; but I assume that the chapter criticized is derived from Prof. J. J. Thomson's investigations. If so, Mr. Whetham has slipped, and with him Prof. Larmor, who, your critic says, has revised the chapter. For Prof. Thomson writes (*Phil. Mag.*, March, 1904, pp. 261-2):—

"The group of 66 would be the most electro-negative of the series..... This group of 66 would therefore act like the atom of a monovalent electro-negative element."

Your critic adds, "63 is, for some reason, left without qualities assigned." Surely that reason was merely the economy of language; for Prof. Thomson, after explaining the operation of 68, 67, 66, and 65, adds, "Similarly the group of 64 would act like the atom of a trivalent electro-negative element, and so on." (Italics mine.)

If these mistakes (Mr. Whetham's, I suppose) are corrected, your critic's objection on that score falls to the ground.

I am unable to follow the rest of your critic's difficulties; but they must speak for themselves with persons better qualified to judge than I am. Prof. Thomson has made public all his calculations, and to those surely, if to anything, criticism must be directed.

As I have pointed out (*Athenæum*, April 30th, 1904, and more fully and correctly in the *Hibbert Journal* for January last), Prof. Thomson's investigations tend well to harmonize with certain rhythmic lines of the atomic table, with the rhythms of organic life, with the sensations of comparative concord and discord in music, and perhaps (but this is less clear) with the numbers and distances of planets and satellites. This is, however, on the understanding that, as he finds 4 corpuscles will at certain velocities tend to be stable at the corners of a tetrahedron, so in the promised extension of his calculations he is likely to find that, under certain conditions, relative stability will, by 12 and 20 corpuscles or corpuscular outside rings, be obtained at the angles of a dodecahedron and icosahedron. It is in itself a very striking fact—and one, I believe, nowhere else pointed out—that, whereas the limits of regularity in the third dimension are reached in a figure of 20 faces, and another of 20 angles, it happens that of all the myriad arrangements of negatively electrified corpuscles in a positively electrified sphere, an arrangement with 20 outer rings—that arrangement and no other—gives exactly the same phenomena of valency as those observed in the chemical elements. If matter is fundamentally electrical; if Prof. Thomson has rightly calculated these laws of electrical motion and stability; if, lastly, geometry correctly calculates the degrees and limitations of regularity in the third dimension—we should naturally expect confirmation precisely where, as I have pointed out, we find it.

Nature cannot disregard these central twin laws of motion and of regularity in the third dimension, however men of science may. But I quite agree with a hint of your critic that this by no means proves the truth of Herbert Spencer's philosophy; and that hasty conclusions, in the manner of modern journalism, are to be strongly deprecated.

NEWMAN HOWARD.

THE N RAYS.

I HAVE not read Mr. Burke's letter to *Nature* of February 8th, 1904, because that number does not exist. *Nature* appeared on February 4th last year, and again on the 11th, each time without any communication from Mr. Burke. There is, no doubt, some misprint or other mistake in the date. Mr. Burke's letter in *Nature* of June 30th, 1904, is, however, fairly plain, and will, I think, leave no doubt on the minds of the unprejudiced as to the nature

of the experiments from which, in his own words, "I have found no evidence of the existence of these rays." In his communication to the Académie des Sciences (C. R. 22 Février, 1904), as reproduced in 'Rayons N', pp. 53 sqq., M. Blondlot gives full details of the means by which his photographs of the electric spark, alternately reinforced and unaided by N rays, were produced. He used, he tells us, what is here known as a "sledge" coil, free to move in the direction of its longitudinal axis to the extent of its own length. A sensitized photographic plate, twice the length of the coil and 13 centimetres wide, was laid on the table, and to the frame containing it a plate of lead wrapped in wet paper was attached, and bent twice upon itself at right angles in such a way that it formed a screen covering half the plate, under which screen the coil could pass. Attached to the side of the coil, and moving with it, was a cardboard box containing the spark-gap, which consisted of a pair of wooden tongs, the jaws of which were only kept apart by a micrometer screw. These jaws were armed with two blunt points of iridium-platinum, carefully polished, and washed in alcohol and rubbed with paper before each experiment. In M. Blondlot's words:—

"Le réglage de l'étincelle est la partie délicate de l'expérience. Il faut d'abord régler le courant induit, en modifiant, d'une part le courant inducteur, et d'autre part, la position de la bobine induite, jusqu'à ce que l'étincelle soit très faible..... Par des tâtonnements méthodiques, qui demandent parfois beaucoup de temps et de patience, on parvient à obtenir une étincelle à la fois régulière et extrêmement faible; elle est alors sensible à l'action des rayons N."

Nothing is said as to the distance of the spark from the plate, but as in the accompanying diagram it is shown to be equidistant from the plate and the leaden screen, it may be supposed to have been about half the diameter of the coil, or probably some 8 cm.

This is the way in which Mr. Burke describes in *Nature* his attempt to reproduce the above experiment "as closely as I could":—

"I have used a spark of about 1.10th mm. between two brass spheres, each of about 1 cm. radius. The effect on a photographic plate 2 cm. away is that of a luminous band."

Whether he used any trustworthy means of adjusting the spark, or of ascertaining before exposure if it were sensitive to the N rays, he does not say; but it is plain that he placed it at about a quarter of the distance from the plate that M. Blondlot did, and I think this would in great measure nullify the effect of the rays. But the use of brass electrodes, particularly of such relatively large capacity as spheres of 2 cm. diameter would possess, is quite enough by itself to account for the failure of the experiment. Every electrician knows that the passage of the spark under these conditions involves the tearing-off and deflagration of small pieces of metal at each discharge, and as these vary in size, the light of the spark is constantly varying both in luminosity and in actinic energy.

As regards Prof. Wood, it is plain from his letter in *Nature* of September 29th, 1904, that he went to Nancy equipped with pieces of wood resembling steel files, and that he surreptitiously withdrew the aluminium prism during the deviation experiment, and otherwise interfered with the apparatus without the permission of the demonstrator. French notions of the courtesy due to a foreign scholar—or perhaps their inability to express themselves in English—may have prevented the personnel of the laboratory from conveying to him their appreciation of his manoeuvres; but to suggest, as Mr. Burke seems inclined to do, that these were a serious test of M. Blondlot's or his assistants' eyesight, in the sense in which Mr. Hackett and others have declared such a test desirable in other cases, is, to me, merely juggling with words.

THE WRITER OF THE ARTICLE.

SOCIETIES.

LINNEAN.—March 16.—Prof. W. A. Herdman, President, in the chair.—Miss E. M. Berridge and Mr. F. H. Capron were admitted Fellows.—Mr. Johannes Gossweiler and Miss E. R. Saunders were elected Fellows.—The President announced that the Council had appointed a committee to consider the question of zoological nomenclature discussed at the last meeting; also, in view of the interest displayed at a previous meeting on the subject of oecology, a discussion had been arranged for May 4th, to be opened by Mr. A. G. Tansley.—Mrs. D. H. Scott exhibited animated photographs of plants taken by the kammatograph, showing the natural movements of the plants accelerated so as to be readily followed by the eye.—A discussion followed, in which Dr. Scott, the Rev. T. R. R. Stebbing, Mr. E. M. Holmes, Mr. J. Hopkinson, and the President took part.—Mr. Rupert Vallentin showed a series of thirty lantern-slides, from photographs taken by himself, of bird-life in the Falkland Islands.—The President, the Rev. T. R. R. Stebbing, Mr. A. O. Walker, and Mr. A. D. Michael engaged in the discussion.—Dr. Otto Stapf presented a paper entitled 'Contributions to the Flora of Liberia,' being descriptions of 3 new genera and 56 new species, in a collection of about 260 species, gathered by Mr. Alexander Whyte in the neighbourhood of Monrovia, in three different localities. The flora shows a specific likeness to that of Sierra Leone, and the new genera are not endemic: *Axtroxima*, a genus of Polygalaceae, with 3 species; *Urobortya*, Olacaceae, also with 3 species; and *Afrodaphne*, Lauraceae, with 17 species, 2 being new to science, the others transferred from *Beilschmiedia* and *Cryptocarya*. The characters of these genera were illustrated by drawings, and described by the author.

ENTOMOLOGICAL.—March 15.—Mr. F. Merrifield, President, in the chair.—Señor Don Ignacio Bolívar, of Madrid, was elected an Honorary Fellow; and Mr. F. P. Dodd, Mr. C. Floersheim, Mr. J. L. Hancock, and Mr. H. C. Robinson were elected Fellows.—Mr. C. O. Waterhouse announced that the late Mr. Alexander Fry, a Fellow of the Society, had bequeathed his large and important collections of Coleoptera to the British Museum.—Dr. F. A. Dixey exhibited some butterflies from Natal which had been presented by Mr. G. A. K. Marshall to the Hope Department at Oxford, and read a note upon certain experiments conducted with a view to ascertaining whether the assumption of the wet or dry-season form of various African butterflies can be controlled by exposure in the pupal state to artificial conditions of temperature and moisture.

—Mr. W. E. Sharp exhibited a specimen of the North American longicorn, *Neocyttus erythrocephalus*. He said the species had been discovered in a sound ash-tree seven inches from the bark, grown in the neighbourhood of St. Helens, Lancashire. Some pairings of American ash in the vicinity suggested the origin of the progenitors of the colony; but it was not known how long they had been erected. The beetles were taken in their galleries in the summer dead, which seemed to indicate a weakening of the species under the conditions in which they found themselves. Mr. Sharp also showed examples of *Amara anthobia*, Valle (new to the British list), from Leighton-Buzzard, where they occurred not infrequently at the roots of grass in sandy places, and a series of *A. familiaris*, Duf., and *A. lucida* for comparison.—Mr. M. Burr exhibited a number of mutilated *Stenobothrus* from the Picos de Europa, Spain. He said that these grasshoppers were taken at a height of about 1,300 metres, on turf ground exposed to north wind from the Atlantic, and covered with tufts of a short, dense, tough, and spiky shrub, together with heather. Of the grasshoppers occurring on this spot, almost every specimen had the wings and elytra more or less mutilated, sometimes actually torn to shreds, entirely altering their appearance. A notable exception was *St. bicolor*, of which no single specimen was found mutilated.—Mr. F. W. Pierce exhibited drawings of the genitalia of Noctuid moths, and also with the lantern a number of slides showing the respective peculiarities of many members of the genus. Among other things he drew attention to the fact that in the case of the *Tenocampidae* the genitalia were widely dissimilar, while his investigations had led him to conclude that *Ashworthii*, at present ranked as an *Agrotis*, should more properly be included in the *Noctua* group.

MICROSCOPICAL.—March 15.—Mr. A. D. Michael in the chair.—The following were elected as Honorary Fellows: Prof. W. Gilson Farlow, Herbert S. Jennings, Edmund B. Wilson, and E. W. Wood.—Mr. J. E. Stead delivered the second part of his lecture on micro-metallurgy, entitled 'A Review of the Work done by Metallographers.'

Over 120 lantern-slides were shown upon the screen by means of the epidiroscope. The series commenced with the earliest work of Dr. Sorby, followed by illustrations of the microscopic characters of iron and steel, silver, lead, copper, tin, and antimony, and of the changes produced in metals by strains. The effect of continued heating of an alloy of copper and tin in boiling mercury, and also that produced by immersion in liquid air, were demonstrated. Slides were also shown to illustrate "surface flow" in antimony, and the microscopic structure of the new silver standard.

INSTITUTION OF CIVIL ENGINEERS.—March 28.—Sir Guilford L. Molesworth, President, in the chair.—The paper read was 'Coolgardie Water-Supply,' by Mr. C. S. R. Palmer.

PHYSICAL.—March 24.—Prof. J. H. Poynting, President, in the chair.—Mr. W. C. Clinton read a 'Note on the Voltage Ratios of an Inverted Rotary Converter.'—A paper 'On the Flux of Light from the Electric Arc with Varying Power Supply' was read by Mr. G. B. Dyke.—A paper 'On the Application of the Cymometer to the Measurement of Co-efficiencies of Coupling of Oscillation Transformers' was read by Dr. J. A. Fleming.

MEETINGS NEXT WEEK.

- MON. Royal Institution, 5.—General Monthly.
- Society of Engineers, 7½.—Statistics of British and American Rolling Stock, Mr. W. Folland Digby.
- Aristotelian, 8.—'Some Controversial Points in Symbolic Logic,' Mr. A. T. Shearman.
- Society of Arts, 8.—'Telephony,' Lecture IV., Mr. H. Laws Webb. (Concursus Lecture.)
- TUES. Royal Institution, 5.—'Tibet,' Lecture I., Mr. Percival Landon.
- Faraday, 8.—'Alloys of Copper and Antimony and Copper and Bismuth,' Mr. A. H. Horne; 'Refractory Materials for Furnace Linings' (Discussion), Mr. E. Kilburn Scott; 'Electrically Heated Carbon Tube Furnaces,' Part I., Messrs. K. S. Hutton and W. H. Patterson.
- Institution of Civil Engineers, 8.—Discussion on 'Coolgardie Water-Supply.'
- WED. Archaeological, 4.—'Somerset Church Towers: their Character and Classification,' Mr. R. F. Brereton.
- Entomological, 8.
- Geological, 8.—'On the Divisions and Correlations of the Upper Portion of the Coal-Measures, with special Reference to their Development in the Midland Counties of England,' Mr. Robert Kidston; 'On the Age and Relations of the Phosphatic Chalk of Taplow,' Messrs. Lievellyn Treacher and Harold J. Osborne White.
- Society of Arts, 8.—'Ancient Architecture of the Great Zimbabwe,' Mr. Richard N. Hall.
- Dante, 9½.—'Italian Architecture in Italian Cities,' Rev. Newton Mann.
- THURS. Royal, 4½.
- Society of Arts, 4½.—'The Prospects of the Shan States,' Sir J. George Scott. (Indian Section.)
- Royal Institution, 5.—'Synthetic Chemistry,' Lecture I., Prof. K. Meldola.
- Chemical, 8.—'The Basic Properties of Oxygen at Low Temperatures: Additive Compounds of the Halogens with Organic Substances containing Oxygen,' Mr. D. McIntosh; 'Note on the Interaction of Metallic Cyanides and Organic Halides,' Mr. N. Y. Sidgwick; 'The Chemical Dynamics of the Reactions between Sodium Thiosulphate and Organic Halogen Compounds: Part II., Halogen Substituted Acetates,' Mr. A. Bator; 'The Chemical Kinetics of Reactions with Inverse Reactions: the Decomposition of Dimethylcarbamide,' Mr. C. E. Fawcett; 'The Tautomerism of Acetyl Thiocyanate,' Messrs. A. E. Dixon and J. Hawthorne; 'A Method of determining the specific Gravity of Soluble Salts by Displacement in their own Mother Liquor, and its Application in the Case of the Alkaline Halides,' Mr. J. Y. Buchanan, and eight other Papers.
- Institution of Electrical Engineers, 8.—Discussion on 'The Report to Council on the International Electrical Congress at St. Louis,' Mr. W. Duddell; 'Systems of Electric Units,' Prof. Ascoli, G. Giorgi, H. S. Carhart, and G. W. Patterson, and Dr. F. A. Wolf.
- Linnean, 8.—'Intra-axillary Scales of Aquatic Monocotyledons,' Prof. R. J. Harvey Gibson; 'A Further Communication on the Study of *Polyzamia palustris*,' Mrs. Veley.
- FRI. Geologists' Association, 8.—'The Relative Ages of the Stone Impiments of the Lower Thames Valley,' Messrs. Martin A. C. Hinton and A. S. Kennard.
- Institution of Civil Engineers, 8.—'Cofferdams for Dock Use,' Mr. R. G. Clark; 'Bath Corporation Waterworks Extension,' Mr. J. R. Fox.
- Philological, 8.—'On the "M" Words I am Editing for the Society's Oxford Dictionary,' Mr. H. Bradley.
- Royal Institution, 9.—'American Industry,' Mr. A. Mosely.
- SAT. Royal Institution, 9.—'Some Controversial Questions of Optics,' Lecture II., Lord Rayleigh.

Science Gossip.

MESSRS. HUTCHINSON write:—

"We shall issue very shortly a new, enlarged, and rewritten edition of 'The Living Races of Mankind.' As we are anxious to make this the most trustworthy work of its kind, we shall be much obliged if any of your readers able to help us, either with information or photographs, will communicate with us."

WITH commendable promptitude the Royal Society's Malta Fever Advisory Committee, whose chairman is Col. Bruce, F.R.S., have issued a brochure which embodies a series of valuable reports of the Mediterranean Fever Commission appointed twelve months ago, and working in collaboration with the Civil Governments of Malta and the Admiralty and War Office. This commission derived its authority in the first instance from the Colonial Office,

which drew attention to the prevalence of a particular fever in Malta among the naval and military forces and civil population, and proposed an inquiry. Studies on the isolation, growth, and cultural characteristics of the micro-organism concerned, *Micrococcus melitensis*, have been assiduously pursued at Malta for some time by (among others) Major Horrocks, Staff-Surgeon R. T. Gilmour, Dr. Zammit, and Staff-Surgeon E. A. Shaw, and the results of the investigations of these observers are now presented. The last-named remarks that no definite relation can be established between any given stage of the disease and the presence of *M. melitensis* in the blood of patients. It has been found as early as the seventh day, and as late as the ninety-fifth and ninety-eighth day. The organism is able to live for eighty days on dry fabrics, such as blanket, khaki serge, and khaki cotton. Further reports are to be issued soon.

We regret to announce the death of Prof. Pietro Tacchini, for many years Director of the Observatory of the Collegio Romano, which occurred on Friday the 24th ult., a few days after completing his sixty-seventh year. He was elected an Associate of the Royal Astronomical Society of London in 1883. The Royal Society's Catalogue of Scientific Papers enumerates no fewer than 170 by him up to that date, the greatest part of which relate to solar phenomena, of which he was a most assiduous observer. Until his retirement from active work a short time ago, he edited the *Memorie della Società degli Spettroscopisti Italiani*, which is now in its thirty-third annual volume. He was, in fact, a joint founder of that society with Secchi (who died at Rome in 1878), and pursued spectroscopical research in all its branches. Tacchini also took part in many scientific expeditions, observing the transit of Venus on December 8th, 1874, in India, and subsequently several solar eclipses. Born at Modena on March 21st, 1838, he was in charge of the observatory there from 1859 to 1863, and afterwards for sixteen years Director of that at Palermo, where he was also Professor of Astronomy until transferred to the Collegio Romano at Rome, on leaving which he retired to his native Modena. Had he lived, he intended to take part in an expedition to the east coast of Spain to observe the total eclipse of the sun next August.

THE moon will be new on the night of the 4th inst., and full on the afternoon of the 19th. The planet Mercury will be at greatest eastern elongation from the sun on the 4th, and at inferior conjunction with him on the 23rd. Venus will be visible in the evening until about the middle of the month, to the north-east of Mercury; she will be at inferior conjunction with the sun on the 27th. Mars is in the constellation Libra, and increasing in brightness; he will be in conjunction with the moon on the morning of the 21st. Jupiter will cease to be visible this month, setting too soon after sunset. Saturn rises about 4 o'clock in the morning, situated in the western part of the constellation Aquarius.

MR. MICHIE SMITH, Director of the Kodakkanal and Madras Observatories, has issued *Bulletin No. 1* from Kodakkanal, which contains observations of widened lines in the spectra of solar spots, a branch of research recently taken up there. The observations here published were obtained between January, 1903, and February, 1904, and relate to fifty-three spots, most of which were repeatedly observed. They were made with a grating spectroscope attached to the Lerebour and Secretan equatorial during the first six months of 1903, and afterwards to the Cooke equatorial. It should be mentioned that up to the end of January, 1904, the work was done by, or under the charge of, Mr. C. P. Butler, Acting Director.

A NEW comet (α , 1905) was discovered by M. Giacobini at Nice on the evening of the 26th ult., in the northern part of the constellation Orion, moving in a north-easterly direction towards Gemini. The last comet of last year (ϵ , 1904) was discovered at Marseilles by M. Borrelly on December 28th, and passed its perihelion on January 1st, so that its permanent reckoning will be comet I, 1905. It is now in the constellation Auriga, not far from the bright star Capella; but its light is less than a quarter as great as at the time of discovery, so that it is out of the reach of any but very powerful telescopes. M. Giacobini's new comet is a very faint object.

Two new small planets were discovered at the Königstuhl Observatory, Heidelberg, on the night of the 13th ult., one by Prof. Max Wolf and the other by Dr. Götz.

FINE ARTS

Auguste Rodin. By Camille Mauclair. (Duckworth & Co.)

THIS is an authorized account of Rodin, both as man and sculptor, and has received the imprimatur of the artist himself. Its value is increased by a chronological list of Rodin's statues, "made in his house, and according to his advice." How few of the great artists of the past had critics at their call, thus to note down for posterity the details of their life-work! Yet, even in such exceptional circumstances, the list is admittedly incomplete, and we doubt not that the connoisseurs of a future generation will have sufficient points left for the exercise of style criticism.

M. Mauclair has long been regarded as Rodin's literary mouthpiece. When, for instance, the Balzac reared its shaggy head amid the derisive laughter of the *habitués* of the Champ de Mars, he interposed to explain the motives which had induced Rodin to adopt his peculiar treatment, and therefore we may look upon this work as the apology of the master himself for his life's work. Indeed, the best parts of it are, we think, those in which Rodin's æsthetic philosophy is given in his own words, for the artist occasionally expresses himself in language with something of the terse incisiveness of his style as a sculptor. We take a few examples of Rodin's sayings:—

"I invent nothing, I rediscover. And the thing seems new because people have generally lost sight of the aims and means of art; they take that for an innovation which is nothing but a return to the laws of the great sculpture of long ago."

Throughout Rodin insists on the continuity of the tradition he has rediscovered with that of the art of Greece and the Renaissance. Curiously enough, however, he does not in these pages allude to Donatello, who, one imagines, has been the dominant influence in his work. Nor is it less surprising to find that, while Rodin professes to have penetrated the essential principles of Greek sculpture, he admits that to some extent the Gothic sculpture of his own country baffles him. "I feel it, but I cannot express it," he says;

"I cannot analyze the Celtic [*sic*] genius to my own satisfaction. We do portraits, but what we do is not so great. These kings and queens,

on the cathedrals, were not portraits. The fellow-workers stood for one another, and they interpreted; they did not copy."

His references to nature are always somewhat difficult to understand, and often apparently contradictory. For in another place he is made to say:—

"Young artists compose instead of following their models and understanding that therein lies infinity.....When you follow nature you get everything.....A woman, a mountain, a horse, in conception they are all the same thing, they are made on the same principles."

On the other hand, he maintains that geometry is essential to the work of art, "that a group ought to be contained in a cube, a pyramid, or some simple figure," which seems to let in the whole problem of composition again. Elsewhere he says pregnantly, and, as usual, somewhat mysteriously, that "cubic truth, not appearance, is the mistress of art." "I went to Rome to look for what may be found everywhere: the latent heroic in every natural movement." What seems to underlie all this is not that art is a literal representation of the forms of nature, but that nature contains latent in it and discoverable by the artist the principles of æsthetic unity, and that this unity must not be preconceived and imposed on natural forms, but elicited from them.

Beside these general ideas, which are always expressed in suggestive and sometimes almost mystical language, we get a few very interesting and definite indications of Rodin's methods of technique—such, for instance, as his practice of working by successive contours, considering only these and not the relief within the contour, leaving that to be dealt with when it in turn becomes a contour. This he claims, whether rightly or not we do not know, to have been the great secret of a Greek sculpture. Then we have an account, unfortunately by no means clear, of his theory of "deliberate amplification of surfaces":—

"In sculpture the projection of the muscular *fasciculi* must be accentuated, the foreshortening forced, the hollows deepened; sculpture is the art of the hole and the lump, not of clear, well-smoothed figures."

It is a view intelligible enough if we think of Giovanni Pisano and Michelangelo, but astounding from one who professes to follow the sculpture of Greece and Egypt, wherein the rhythmic sequence of untroubled planes is surely the dominant idea. Rodin's statement about the hole and the lump is clear enough, but M. Mauclair's explanation of the purpose of the "deliberate amplification of surfaces" seems to us very fanciful. He says that Rodin amplifies in this way in order to get atmosphere. "The thing," he says,

"was to amplify, with tact, certain parts of the modelling, the edges of which were swept by the light, so as to give a halo to the outline."

Now, as Rodin insists particularly on the unity of sculpture seen from all round, these edges might, as the figure was turned, cease to be those swept by the light, and what would give a halo from one point might conceivably lead to a hard unatmospheric contour in another. That Rodin does succeed in an extraordinary way in giving atmosphere to his figures cannot be

denied, but this, we suspect, is rather by the morbidez of his surface-modelling—a morbidez which he has carried in some of his later works to too great an extreme.

M. Maclair, it seems to us, throughout accepts vague generalizations, suggestive hints thrown out in the conversations of the studio, too readily and too uncritically to enable him to give us a profound appreciation of Rodin's work. There is, indeed, no modern artist about whom it is more difficult to write—his work has the peculiar power of arousing in the spectator various and often conflicting overtones of feeling. It seems to go beyond its creator's intention, and to suggest ideas which were no part of the artist's original scheme. Of this Rodin himself seems perfectly conscious when he insists that he knows of no ideas but technical ones, that with him the plan and the successive contours are everything. The symbolism he leaves to his interpreters. The statue 'L'Age d'Airain' was in fact a purely realistic rendering of an accidental pose of the model, and the name, to which it owes not a little, was one of many interpretations suggested by Rodin's literary friends.

Still, though M. Maclair is rather the advocate than the critic, his book, if only for the many quotations from the master's conversations, is of genuine interest.

THE WHITECHAPEL ART GALLERY.

MR. AITKEN has accustomed us to expect great things of his annual exhibitions at Whitechapel. He brings pictures together in such a way as mutually to enhance their value, and makes his collections both instructive and interesting. This year he has surpassed all his former efforts, and, by collecting pictures executed within fifteen years on either side of the date 1855, has given us a clearer idea of the central movement of nineteenth-century art in England than most of us have ever had before. There are, of course, plenty of people living, like Sir William Richmond, who gave the inaugural address, who knew these pictures intimately when they first appeared; but even such may well get a new impression after all these years. To most of us, however, the camp followers of the Pre-Raphaelite movement are but little known, and Mr. Aitken has done well in accentuating their work rather than multiplying examples of Millais, Rossetti, and Holman Hunt. Perhaps the most general impression that these pictures will arouse is of their absorbing interest as illustration. The effect of the Pre-Raphaelite theory was to make the artist interested in things themselves, to give him a naïve and childish delight in their exact portrayal. The result is, of course, not at all realistic in the modern sense of the word. The emphasis on detail was altogether disproportionate to the artist's power of maintaining a unity, so that these literal renderings of Victorian interiors look strange and fantastic, and we gaze with wonder at such an interior as that of the *Awakened Conscience*, as at some delightful and improbable fairy tale, though we may be able to remember rooms that were similarly furnished. It is a result of this characteristic that precisely those qualities which, judged from a purely æsthetic standpoint, must be regarded as faults—for very few of the pictures here can be considered as completely unified wholes—give them a peculiar fascination as illustration. We become, like the artists themselves, childishly interested in the belongings of these whiskered dandies of the fifties and sixties, and in the fashions of the ladies whose hearts they fluttered. Here, too,

Mr. Aitken helps us out with some show cases of bonnets and skirts striped in violet and white, and waistcoats embroidered in magnificently bad taste.

It is altogether delightful to live back into the times when Meredith's heroes were young and people lived by Tennysonian sentiment, and one wonders whether we are preparing any such delights for the next generation. One fears not; our realists are so much more artistic, so much more grown up. People will look at Steers and Rothensteins as pictures and not as illustrations.

Another thing that strikes one is the chance that the theory which prevailed gave to the second-rate men to produce work that has a certain, though perhaps a slight, permanent interest. If an imitator of Sargent does not achieve a striking and complete unity he misses altogether—the parts of his picture have no meaning—but a Deverell, a Houghton, or a Smetham achieves something definite and personal. Where so much attention was focussed on the things represented, the mere choice and arrangement of these become significant of the artist's personality, and even if the picture as a whole is incomplete, there will be passages expressive of this intimate feeling for the significance of objects.

Still, few works here, regarded from any severe æsthetic standpoint, can be regarded as complete achievements. Such are one or two Rossettis—especially the superb *Beatrice in Paradise* and *Dante meeting Beatrice*. Burne-Jones's greatest masterpieces, the *Sidonie* and *Clara von Borek*, are among them. Millais's *Mrs. Bischoffsheim* is the most consummate piece of painting here, and makes one once more regret the mistake that placed at the service of such a mind the highest specific talent that any English artist ever had. Beside these we may perhaps put Madox Brown's *Autumn Leaves*, from a technical point of view one of the most remarkable, as it is also, we believe, the earliest of Pre-Raphaelite pictures. If, as is said, this picture was painted when Madox Brown was in Antwerp under Wappers, it is really the archetype of the whole school. It shows, indeed, that the term Pre-Raphaelite was a misnomer, for these artists did not really go to the Italian primitives, but to the Flemish. The technique of 'Autumn Leaves' is a wonderful rediscovery of the methods of Gerard David and his kindred, and this Flemish technique with the Flemish love of actuality dominated the whole work of the school until Burne-Jones began seriously to study the Italians. Even Rossetti derives, as his work here shows, rather from Gothic miniatures and Flemish painting than from the Italian. In any case, neither Madox Brown himself nor any of his followers ever surpassed this early effort in the certainty and solidity of the painting; only already we find here a fault which to some extent beset the whole school. The artist, in his intense desire to keep exactly to the outlines of his design, does not bring the background up to the contour in its full strength. The result is a kind of halo round the figures, which destroys the idea of relief. This was a fault for which he could not have found any precedent among the Flemish primitives, in whose work the edges, however firm, are never really hard.

Among the men of secondary importance Windus stands out as a remarkable colourist. We find him here, both in the intensely Pre-Raphaelite phase of the *Too Late*, one of the most successful pieces of Tennysonian painting, and in his later phases, where the love of colour for its own sake has led him to develop in the direction of Monticelli and Matthew Maris. Of the Liverpool School, of which a good deal is being made, he seems to us to be the only important artist. We ought, perhaps, to include also W. Bond, whose *Car-narvon* is a sound and vigorous piece of handling.

After Windus and Walter Deverell—whose one celebrated picture, *A Lady feeding her Bird*, is here—one of the most interesting men is James Smetham. His *Hymn at the Last Supper* is a notable composition. It scarcely suggests great technical skill, but the design is impressive in its direct simplicity and dramatic earnestness.

Among painters who preceded the Pre-Raphaelite movement proper we find here Etty, whose *Venus* is one of his best works, and Dyce, by whom there are several little-known pictures. His *Madonna and Child* has genuine feeling, in spite of its archaism, and his peculiar cold, dry colour scheme is carried through with real mastery. His *Gethsemane* is another beautiful and imaginative composition. Dyce surely deserves a better recognition of his powers than he has yet received.

But, indeed, besides those we have mentioned, there are a number of minor artists brought again to light by this interesting exhibition.

SARGENTS AT THE CARFAX GALLERY.

THE Carfax Gallery, which has moved into new premises in Bury Street, opens with a small show of Sargent's work. There are only three oil paintings, but these are remarkable. They are all comparatively early work. The portrait of *Mlle. Gautreau* has not, we think, been exhibited in England before. It shows Sargent as he was when the influence of Carolus Duran was still upon him, though already with powers which Carolus never possessed. It is, we think, Sargent's masterpiece. In no other work can we find a silhouette so subtly expressive, so tense and nervous throughout its whole course, as is the sweep of the arm seen in strong light against a dark background. And not only is the contour finely placed, the varying quality of the edge is also exquisitely expressive of the modelling of the planes. The hand, too, is masterly; it has an atmosphere and morbidez which suggest Rubens and Vandyck. The head, with its hard cutting profile, strikes one at first sight as less satisfactory; but it is a wilful and intense interpretation of the outward character, and the *verve* with which the accents of eyebrow and nostril are inserted is amazing. Mr. Sargent has, no doubt, gained in the facility and certainty with which he places his contours; but they are no longer followed with the same flexibility; compared with this they are summary and inelastic.

The other two oils are also early works, exhibited, if we remember right, at the New English Art Club. One, *The Egyptian*, is a splendid "Academy," hardly more. The artist seems to have approached it with no *parti-pris* but that of pure accomplishment; the thing is done as well as it may be done, but it is passionless and coldly disinterested.

Something more comes out in the slighter rendering of the Javanese dancer. Not only has Mr. Sargent always had an astonishing eye for recording movement—as witness the 'Jaleo,' and, in this exhibition, the gondoliers in No. 24—but also movement seems to stir him to a more imaginative grasp of the subject; he accentuates and interprets more freely; something besides the mere power of realization seems to come into play. Here, certainly, in the strange flatness of the figure, in the mysterious rhythm of the head and hands, we get a glimpse of something more than mere actuality. We wish that Mr. Sargent would attempt some great theme in which his power of interpreting rapid movement could find expression.

For the rest, the water-colours of Spain and Venice scarcely bring out the finer aspects of Mr. Sargent's talent. They are amazingly brilliant; the certainty of his construction, even of complicated architectural forms, by means of a few rapid indications is almost miraculous; but the choice of the point of view and of the

colour, always based on a crude opposition of blue and orange, appears to us to be wanting in distinction. What a place Queluz must be! and yet Mr. Sargent's rendering would do equally well for some scenic effect at Earl's Court.

MR. JAMES'S WATER-COLOURS AT VAN WISSELINGH'S.

MR. FRANCIS JAMES has a somewhat similar technique in water colour to that of Mr. Sargent, and, like him, his colour-sense seems sensitive only to the most positive notes. The strident crimson of a petunia, the morbid brilliance of zinnias, or the pink of a primula he understands, and renders with surprising accuracy, both as regards colour and texture; but his eye seems dazzled by these notes, and when he comes to the half-tones and shadows and the duller shades of green he is too easily satisfied with an uncertain tint. He does not lead up to his strongest notes and keep them precious. It would seem as though he stated these first, and then filled in with diminished interest the more neutral shades. Like Mr. Sargent, too, he renders his forms by a dexterous and rapid notation of the main masses, and in this difficult method he shows great facility. It is not one which allows of any very deliberate and searching design, or any cherishing and refining of the forms; but in exchange there is a freshness and spontaneity which is sometimes delightful. Mr. James shows in these studies a highly trained observation; he records the main characters of shape, colour, and texture with intimate knowledge. One guesses that he loves flowers, but his love has nothing poetical or meditative about it; he gives none of the atmosphere to his pictures that Fantin-Latour did, and his flowers have something of the air of being on show.

'THE TRUE PORTRAITURE OF MARY, QUEEN OF SCOTS.'

MAY I be allowed to offer a few remarks on Mr. Cust's letter in your last issue, and the difference of opinion it reveals between him and your reviewer? I leave the question of the identity of the jewels described in the 'Inventaires' with those in Lord Leven's picture to be further dealt with by your erudite reviewer, if he thinks fit. I may observe, however, that resemblances can be found between some of the jewels and their arrangement in Lord Leven's portrait of Mary and those in a work at Chantilly considered by M. L. Dimier to be a portrait of Henri III. when Duke of Anjou, and ascribed by this excellent authority to Jehan de Court (though I believe it is still labelled Janet). Coming then to the intrinsic merits, or otherwise, of Lord Leven's piece, the Keeper of the National Portrait Gallery says it was the opinion formed by the late Sir G. Scharf which led him (Mr. Cust) to omit this picture from those "worthy of serious consideration" in the work which he himself has published on 'The Authentic Portraits of Mary Stuart.' But, if the judgment of his predecessor is to be the criterion, it is easy to prove, from Mr. Cust's own book, that it does not always carry conviction with it: e.g., Sir George Scharf wrote to *The Times* in 1880 a long account of the small full-length called 'Mary Stuart,' added by the late Prince Consort to the Royal Collection, and now at Buckingham Palace. Sir George described this without hesitation as genuine, but Mr. Cust says (p. 130) he "cannot under any circumstances accept this as a true likeness." Again, on p. 125, I note that whilst the late Keeper was willing to accept the Hardwick portrait (that in a *crispine* and hat), Mr. Cust has been "compelled to reject the portrait altogether as that of Mary Stuart."

It is to be regretted that Mr. Cust does not state the grounds of his own opinion that Lord Leven's picture "cannot be the work of Jehan de Court, or that of another painter of the French School," since any light thrown upon a somewhat shadowy personality would be welcome. At present very little work by this Court painter is identified. I recall but one example attributed to him in this country, viz., that of Mary at Graystoke; and even in France, besides the portrait in the Musée Condé to which I have already referred, there are only two or three drawings in the "Cabinet des Estampes" assigned to him, according to M. Dimier.

But however unfamiliar his work may be to most of us, it was probably well known to Mary Stuart, and your reviewer has reminded us of the interesting fact, which he quotes from Teulet, that there was a Jehan de Court attached to Mary's household, and that he was better paid than her secretaries. As to when Lord Leven's picture was painted, Mr. Cust will pardon my saying that he is wrong in asserting that I "suppose" it to be contemporary. I have never said so. I termed it "worthy of attention, and technically a good picture," an estimate which a fresh examination of the original has confirmed. The suggestion that it "was made up in the seventeenth century," which would date it at the very earliest from thirty to forty years after Mary's flight from Scotland, sounds improbable, in view of the intimate and personal knowledge requisite to paint this elaborate piece, which is so different from the recognized posthumous portraits of her. Mr. Cust concedes that it is "carefully painted, the work of an expert artist, and, moreover, an undoubted likeness of Mary Stuart"—a handsome tribute indeed to Lord Leven's picture. J. J. FOSTER.

In reply to the letter of Mr. Lionel Cust, I would gladly enter into details concerning the identity of the jewels in the Leven and Melville portrait with those in the Queen's Inventories. But this demands a good deal of space, and I am in hopes that new light may soon be thrown on the subject. Meanwhile, if the painting is decidedly not contemporary, I take it to be a good copy of a contemporary original. The historical objections to the theory of an archaeological reconstruction of the seventeenth century, based on reminiscences not later than 1567, are too numerous to be stated at present.

THE REVIEWER.

SALES.

AT Messrs. Christie's on the 25th ult. the following pictures were sold: Lucas de Heere, Lady Jane Grey, in black velvet dress with pink sleeves, jewelled cap and ornaments, 115*l*. Hogarth, Portrait of a Lady, in brown dress, with white cap, 110*l*. A. Ramsay, Lady Catherine Hamner, in brown dress, with blue robe, 168*l*. Dutch School, An Astrologer, 105*l*.

The same firm sold on the 28th ult. the following engravings after Lawrence: Lady Acland and Family, by S. Cousins, 94*l*.; Marchioness of Exeter, by S. W. Reynolds (lot 44), 44*l*.; another copy (lot 45), 94*l*.; The Masters Antrobus, by G. Clint, 28*l*.; Sir Francis Baring with Mr. Charles Baring and Mr. Wall, by J. Ward, 58*l*.; Countess of Blessington, by S. Cousins, 43*l*.; The Calmady Children, by the same, 36*l*.; Lady Harriet Clive, by the same, 31*l*.; Miss Rosamund Croker, by the same, 90*l*.; John Philpot Curran, by J. R. Smith, 31*l*.; Lady Dover and Child, by S. Cousins, 157*l*.; Miss Farren, by F. Bartolozzi, 79*l*.; Countess Harriet Gower and her Child, by S. Cousins (lot 51), 162*l*.; another copy (lot 52), 110*l*.; Lady Grey and her Children, by the same, 120*l*.; Elizabeth, Countess Grosvenor, by the same, 81*l*.; Mrs. Jessop, by G. Clint, 42*l*.; Master Lambton, by S. Cousins, 231*l*.; Miss Macdonald, by the same, 26*l*.; Miss Julia Peel as a Child, by the same (lot 103), 65*l*.; another copy (lot 104), 49*l*.; Lady Peel, by the same, 86*l*.; The Right Hon. William Pitt (?), 54*l*.; Mrs. Stratton, by C. Turner, 42*l*.; Richard, Marquess Wellesley, by the same, 26*l*.

Fine-Art Gossip.

TO-DAY we are invited to view water-colours by Mr. Hubert Medleycott at the Doré Gallery, where Mr. Shapland has also paintings and water-colours on view. Other exhibitions open include water-colours and 'Wanderers,' a painting by Mr. G. H. Swinstead, at the Mendoza Gallery; the Radley Art Club at the Grafton Galleries; and small panels by Mr. W. F. Gaunt at the Applied Arts.

NEXT Saturday the Royal Society of Painters in Water Colours hold the private view of their summer exhibition.

IN view of the fact that, up to the present, about 40,000 persons have visited the Whistler Memorial Exhibition, and that the attendance shows no sign of falling off, the promoters have arranged with the Directors of the New Gallery to keep the exhibition open until the 15th of April.

THE death of Edward Dalziel, the celebrated engraver, at the great age of eighty-eight, on Saturday, brings back memories of a host of famous artists. The brothers Dalziel, he and George, engraved the work which may fairly be said to represent the golden period of book illustration. They commissioned many splendid things in wood-engraving which have become classic, though their renderings did not always please the artists they employed. The history of all this admirable activity may be found in a 'Record of Fifty Years' Work in conjunction with many of the Most Distinguished Artists of the Period 1840-1890.' For many years they were the engravers of *Punch*, *The Cornhill Magazine*, *Good Words*, and *The Sunday Magazine*. Edward Dalziel was the fifth son of Alexander Dalziel, who was himself a portrait painter; and three other brothers were engravers and draughtsmen. Details concerning the notable career and influence of the family may be found in our notice of his brother George (August 9th, 1902).

THE Report of the Director of the National Gallery for 1904, with Appendixes, has just been published as a Parliamentary Paper. The price is 2*d*.

FRENCH art has scored another triumph. Some two years ago the city of Barcelona offered a prize of 35,000 francs to the architect who submitted the best scheme for the embellishment of the city, and this prize has been won by a Toulousain, M. Jaussely, who won the Grand Prix de Rome in 1903. The other competitors were a German, an Italian, and two Spaniards.

M. ANTONIN PROUST, who died recently, was born at Niot on March 15th, 1832, and was partly English by descent. He was a versatile journalist, and was for many years connected with the fine-art administration of France. He was "commissaire général" of the Great Exhibition of 1889, and held a similar post for the French section at the World's Show at Chicago. He published many books, one of the most important of which was 'L'Art sous la République,' 1892, which was, in effect, a *résumé* of his administrative career.

We are sorry to hear of the death, which occurred this week in New York, of Mr. Charles B. Curtis, in his seventy-eighth year. Mr. Curtis devoted a large portion of his life to the compilation of his book on 'Velazquez and Murillo,' which was published in 1883, and is not likely to be superseded as a reference work. The value of the book is its "descriptive and historical," rather than critical, catalogue of the works of the two greatest Spanish masters, and every detail that could be obtained is presented with an accuracy that was unusual in such books twenty years ago. Mr. Curtis occasionally contributed to our pages, and a very interesting communication from him

concerning Mr. Huth's Velasquez portrait of Isabel de Bourbon appeared in *The Athenæum* of April 25th, 1896. He also wrote a work on 'Rembrandt's Etchings.'

MESSRS. AGNEW & SONS have been entrusted with the engraving of the State portrait of Her Majesty the Queen, painted by Mr. Luke Fildes, R.A., which will be placed in the forthcoming exhibition of the Royal Academy.

In connexion with the reopening of Aberdeen Art Gallery, the Senatus of Aberdeen University propose to confer the degree of LL.D. on Prof. Alberto Galli, of Rome, Lord Reay, Prof. Bury, Mr. Francis John Haverfield, Mr. Edward Robinson, Keeper of Greek and Roman Antiquities at Boston, and Mr. Martin Maartens.

MUSIC

Musical Gossip.

THE Quatuor Capet (MM. Lucien Capet, L. Bailly, A. Tourret, and Louis Hasselmans) from Paris made a first appearance in England at the eleventh Broadwood Concert last Thursday week. In their readings of Mozart in D minor and Beethoven in F, Op. 59, No. 1, they displayed thorough understanding of the music, and admirable ensemble. And yet in the Mozart we missed that *naïveté* and quiet charm which, when fully revealed, make that master's music so attractive. With Beethoven they were more successful; the slow movement, indeed, was rendered with marked feeling and fervour. Miss Ella Správka's performance of César Franck's 'Prélude, Choral, and Fugue' left much to desire.

DR. RICHTER had not sufficiently recovered to conduct the concert announced in his name at Queen's Hall last Monday evening. His place was taken by Herr Franz Beidler (of Bayreuth). The change naturally created disappointment, but the audience gave a hearty welcome to the deputy recommended by Dr. Richter himself. Herr Beidler knows exactly what he wants, and how to obtain it. But he showed at times too much storm and stress in his conducting; and one could not help thinking of the great effects which Dr. Richter produces with little outward effort. Herr Beidler, in his position as deputy, may naturally have felt nervous, a state of mind which easily leads to exaggeration both of tone and tempo. The programme included familiar Wagner excerpts and Beethoven's 'Eroica.'

THE last concert of old chamber music given by Miss Grace Sunderland and Mr. Frank Thistleton took place at Messrs. Broadwood's rooms on Tuesday afternoon. The programme was one of considerable interest. At the previous concert was performed a Rondo for pianoforte, violin, and violoncello, by Mozart, and this was repeated on Tuesday. The music, clever and delightfully fresh, was only discovered last year by Mr. W. Barclay Squire, while examining the works by Mozart in the British Museum for the new edition of Koehel's 'Thematic Catalogue.' The manuscript, consisting of an Allegro, incomplete, and the Rondo in question, had been catalogued many years ago as "Two movements in D for two pianos (eight hands)." The programme likewise included two Mozart Sonatas, each of one movement, for organ, two violins, and 'cello, performed (so it was announced) for the first time in this country. They are pleasing, though certainly not great. Bach was represented by his Concerto in A for harpsichord, with quartet accompaniment, and a Sonata in C minor for flute, violin, harpsichord, and 'cello. Since the concert-givers play so much old music, it seems a pity that they do not have a harpsichord. The

scheme of the concerts is excellent, and many interesting works have been brought forward; we therefore hope they will be continued in the autumn.

RIMSKY-KORSAKOFF'S 'Antar' Symphony, performed a few years ago at the Queen's Hall under Mr. Henry J. Wood, was given at the third Philharmonic Concert on Wednesday evening; the work itself was produced in Russia close on a quarter of a century ago. As a specimen of modern programme-music, for the most part of a realistic kind, it is undoubtedly a curiosity. There is a fine 'Antar' theme, and some of the orchestral colouring is interesting, but it is unsatisfactory music. The Haydn Symphony, performed at the previous concert, with its bright, honest music thoroughly pleased the audience; the 'Antar' Symphony, with its fantastic programme, puzzled them, for in spite of much detail, the analyst had to confess that the connexion between story and music was frequently vague. The concert commenced with Mr. Arthur Hervey's clever and effective tone-poem, 'In the East.' It was admirably played under the direction of Dr. Cowen, and as at the Cardiff Festival, where the work was produced, the composer met with a cordial reception. Señor Pablo Casals was heard in Saint-Saëns's 'Cello Concerto in A minor, and by his refined playing created a most favourable impression; while his performance of Bach's seldom-heard 'Cello Solo Suite in C was distinguished by commanding technique, and by a piquant, yet dignified reading of the music. His tone is beautiful, if not big; in a smaller hall it would be most delightful.

THE Worcester Musical Festival will commence on Sunday, September 10th. There will be on that day, as usual, a special service, with orchestra and with festival choir. On Tuesday the Festival proper opens with Elgar's 'Gerontius,' followed by a new work by Mr. Ivor Atkins and Brahms's Fourth Symphony. In the evening the programme includes Bach's 'Sleepers, wake,' Mozart's 'Requiem,' a Motet by Cornelius, and a Beethoven Symphony. On Wednesday morning will be given Parry's 'De Profundis,' a selection from César Franck's 'Les Béatitudes,' the 'Hymn of Praise,' and Strauss's 'Tod und Verklärung.' Thursday morning will be devoted to Elgar's 'Apostles,' Thursday evening to 'Elijah,' and Friday morning to 'The Messiah.' In the evening there will be a grand closing service by the Three Choirs. The usual miscellaneous concert in the Public Hall will take place on the Wednesday evening.

THE Bristol Festival will be held under the conductorship of Mr. George Riseley, October 11th-14th. The draft programme is as follows:—'The Messiah' (complete), 'Elijah,' Mozart's Mass in C minor (first time in England), 'Engedi' (i.e., Beethoven's 'Mount of Olives'), 'Lohengrin' (complete opera without cuts), 'Edipus at Colonus' by Mendelssohn, 'The Dream of Gerontius,' Brahms's 'Gesang der Parzen' (which was once performed at a Richter Concert, May 5th, 1884), and for the first time Richard Strauss's 'Täufeler,' for chorus, soli, and orchestra. The instrumental works will be: Berlioz's 'Fantastic Symphony' and 'Lello,' Beethoven's Violin Concerto, and Mozart's Concerto for Two Pianofortes.

THE prize of 100*l.* offered by Messrs. Chappell last April for the best comic opera libretto has been awarded to Mr. H. D. Banning, who was educated at Shrewsbury and Trinity College, Oxford. He is only twenty-eight years old. No composer as yet has been commissioned to write music to it.

THE operatic season at the Waldorf Theatre is to open on May 22nd under the management of Mr. Russell. Among the works promised are: a new one-act opera, 'Fiorella,' by

Mr. Amherst Webber, Paer's 'Maestro di Capella,' Pergolesi's 'Serva Padrona,' Cilea's 'Adriana Lecouvreur,' Gluck's 'Orfeo' (with Miss Giulia Ravogli), and Donizetti's 'Don Pasquale.' The last two works, as we have announced, are to be revived at Covent Garden.

DURING the forthcoming exhibition season at Venice, Signor Sonzogno will give performances of various works, including Giacomo Orefice's 'Mosè' and Wolf-Ferrari's oratorio, 'Vita Nuova.'

M. ALBERT CARRÉ will shortly produce Gabriel Dupont's prize opera, 'La Cabrera,' at the Paris Opéra-Comique.

THE death is announced at Weimar of Emilie Merian Genast, a gifted vocalist, in her seventy-third year. Her grandfather Anton, her father Eduard, and her mother Christine, née Böhrer, all belonged to the Weimar Theatre, and were held in high esteem by Goethe.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Mr. Jacques Thibaud's Orchestral Concert, 8, Queen's Hall.
—	Subscription Concert, 8.30, Zeilian Hall.
—	Miss Dora Bright's Orchestral Concert, 8.30, Bechstein Hall.
TUES.	Mr. Wilhelm Backhaus's Orchestral Concert, 8, Queen's Hall.
—	Miss Clara Bümmel's Recital, 8.30, Bechstein Hall.
WED.	Miss Agnes Nicholls and Mr. H. Hart's Recital, 8.15, Bechstein Hall.
THURS.	Mr. Manuel Garcia's Vocal Recital, 3, Zeilian Hall.
—	Broadwood Concert, 8.30, Zeilian Hall.
FRI.	Halland Concert, 3, Bechstein Hall.
—	Messrs. A. Jonson and E. Lemare's Wagner Lecture, 5, Zeilian Hall.
SAT.	Miss Susan Strong's Song Recital, 3, Bechstein Hall.
—	Miss Chaplin's Children's Concert, 3, Steinway Hall.

DRAMA

THE 'TROADES' IN ENGLISH VERSE.

The Trojan Women of Euripides. Translated into English Rhyming Verse by Gilbert Murray. (Allen.)

THE 'Troades' was the third play of a trilogy, of which the two earlier members were the 'Alexander' and the 'Palamedes.' Contrary to the custom which by the time of its production (B.C. 415) was well established, the three plays must have formed a connected series, after the fashion of the *Æschylean* trilogies; nor, in the light of the one surviving drama of the three, is it difficult to discern the main purpose running through the whole. It is, in effect, a moral criticism of the event which, to the Greeks of the fifth century, was the basis alike of their history and of their literature, the Trojan War. The first play of the series set forth the guilt of the Trojans—of Alexander (Paris) in the abduction of Helen, and of the Trojan people in her retention. This guilt vitiated the whole of their defence of their country, and involved, in the moral order of the universe, their final overthrow; but over against it was set, in the second drama, the crime of the Greeks in the judicial murder of Palamedes, the representative of inventive genius, made the victim of the jealousy and treachery of Odysseus, and the blindness and malevolence of the Greeks in general. The 'Troades' gives us the outcome of these sins; not, however, by a general distribution of poetical justice, but, in a more truly poetic spirit, by showing the utter ruin of one of the parties to the struggle, while at the same time we see plain indications of the punishment about to overtake the triumphant conquerors. We are left with the sense that the guilt of Troy has been purged by

suffering, and that the Greek leaders have still to learn, in their own proper persons, the lesson which they have inflicted on their victims.

Dramatic, in the sense of containing a striking conflict of actions and passions, or unexpected inversions of fortune, the 'Troades' is not; but in all Greek literature, perhaps, no such accumulation of pathos is attempted as is comprised in the first 800 lines of this play. It is the morrow of the great catastrophe, and all that is implied in the siege and fall of Troy—the deaths of a great king like Priam, a noble-hearted warrior like Hector, the ruin of a queenly town, the captivity and shame of the helpless women, great and small, who are involved in the overthrow of their cause—is set poignantly before us in the lamentations of Hecuba, Cassandra, Andromache, and the chorus. The climax is reached, just when the reader thinks that the cup of suffering must be full, by the brutal decision of the Greek leaders, inspired by Odysseus, to tear Astyanax, the child of Hector and Andromache, from his mother's arms and hurl him from the walls of Troy, that no possible avenger may be left. In the scene where Talthybius reluctantly announces this irrevocable doom the self-restrained passion of the bereft mother is one of the highest moments of Greek tragedy. From this point, in accordance with the law of Greek drama, the strain is somewhat relaxed, and though gloom hangs over the whole action till the end, when the walls of Troy crash down in fire and smoke, the note of personal suffering is less poignant, the expression of grief carries with it a sense of resignation, though it be only the resignation of exhaustion.

But through all this scene of accumulated suffering runs a note of moral purpose, of the moralization of pain, which must be taken to represent the poet's philosophy. In accordance with the principles of Greek art, the note is not forced, the theme is nowhere developed at length; but it appears in such passages as ll. 400-4:—

Would ye be wise, ye cities, fly from war !
Yet if war come, there is a crown in death
For her that striveth well and perisheth
Unstained : to die in evil were the stain !
'Therefore, O Mother, pity not thy slain,
Nor Troy, nor me, the bride :

or Hecuba's words (ll. 1240-45):—

Lo, I have seen the open hand of God ;
And in it nothing, nothing, save the rod
Of mine affliction, and the eternal hate,
Beyond all lands, chosen and lifted great
For Troy ! Vain, vain were prayer and incense-
swell
And bulls' blood on the altars !.....All is well.
Had He not turned us in His hand, and thrust
Our high things low and shook our hills as dust,
We had not been this splendour, and our wrong
An everlasting music for the song
Of earth and heaven !

It is no wonder that this play, with its dramatization of one of the great tragedies of history, its pathos, its characteristic moral purpose, has appealed to so sympathetic a student of Euripides as Mr. Murray, and has led him to select it for his next essay in translation, and likewise for his next venture in placing a Greek play upon the English stage. His version has the same characteristics and the same striking merits as we noticed in his previous translations of the 'Bacchæ' and 'Hippolytus.' It is the

version not only of a scholar, but also of a poet; and, as we said before, we could place it in the hands of a reader unacquainted with Greek, without feeling that the spirit and poetry of the play suffer material loss in the metamorphosis. Of hardly any other translation from the Greek can this be said. Greek scholars may object that the style is too florid, and, to some extent, their objection would be justified. The colouring is unquestionably heightened throughout. Ideas and images latent in the original are made prominent in the translation; and sometimes (but less often than the casual reader, who does not take the trouble to compare the English with the Greek, would suspect) ideas are introduced for which there is no direct justification in the original. But this is due to Mr. Murray's deliberate theory of translation. Mr. Murray holds, in effect, that a literal version of the words of a poem is not a true translation of it. Tone and colour are lost by its transposition into another language; and they must be replaced by the tone and colour appropriate to the language into which it is transposed. As a matter of theory we agree, and always have agreed, with this principle; and, as a matter of practice, we hold that Mr. Murray justified his theory in his previous volume of translations, and has justified it again in his new volume. There is no translation from Greek poetry on any extended scale which we rank above his, and we look forward with the greatest hope to the remaining plays of Euripides which he promises us.

The two quotations given above are fair specimens of Mr. Murray's handling of the iambic passages of the original. The heightened colouring of which we have spoken appears most markedly in the second passage, where the Greek of the first six lines runs:—

οὐκ ἦν ἄρ' ἐν θεοῖσι πλὴν οἱμοὶ πόνοι
Τροία τε πόλεων ἔκκριτον μισομένη,
μάτηρ δ' ἐβουθυτοῖμεν.

As an example of lyrics, we will take the second strophe of the ode which intervenes between the first half of the play and the second, and which serves the dramatic purpose of relaxing the strain which the preceding scene between Andromache and Talthybius has strung to the uttermost (ll. 819-38):—

In vain, all in vain,
O thou, 'mid the wine-jars golden
That movest in delicate joy,
Ganymedes, child of Troy,
The lips of the Highest drain
The cup in thine hand upholden :
And thy mother, thy mother that bore thee,
Is wasted with fire and torn ;
And the voice of her shores is heard,
Wild, as the voice of a bird,
For lovers and children before thee
Crying, and mothers outworn.
And the pools of thy bathing are perished,
And the windstrewn ways of thy feet :
Yet thy face as aforesaid is cherished
Of Zeus, and the breath of it sweet ;
Yes, the beauty of calm is upon it
In houses at rest and afar.
But thy load, He hath wrecked and o'erthrown it
In the wailing of war.

This is English poetry, the poetry of a disciple of Swinburne; yet there is no word in it for which there is not the amplest warrant in the Greek. The same may be said of the lines which describe the last happy evening of Troy, after the

rejoicings over the supposed flight of the Greeks (ll. 542-50):—

A very weariness of joy
Fell with the evening over Troy :
And lutes of Afric mingled there
With Phrygian songs : and many a maiden,
With white feet glancing light as air,
Made happy music through the gloom :
And fires on many an inward room
All night broad-flashing, flung their glare
On laughing eyes and slumber-laden.

With these samples, taken almost at random, we commend the book to all lovers of poetry. It will repay a scholar to compare it carefully with the original, and note how skilfully, yet poetically, the meaning of each turn and phrase has been expressed; while the reader who is inexperienced in Greek may understand from this version what Aristotle meant when he called Euripides the most pathetic of poets. Mr. Murray's introduction and notes, it may be observed in conclusion, add all that is necessary for the comprehension of the play and the explanation of particular points in the translation.

THE WEEK.

HIS MAJESTY'S.—*Revival of A Man's Shadow.*
Adapted from the French of Mary and Grisier by Robert Buchanan.

ON its first production at the Haymarket on September 12th, 1889, 'A Man's Shadow' was greeted as something like a triumph of adaptation. A more qualified estimate is now formed. Judged as melodrama, in which light only the piece can be regarded, 'Roger la Honte,' from which it is taken, is inferior in most respects to 'Les Deux Gosses,' while the task of Buchanan did not extend far beyond the indispensable process of abridgment and the alteration of a singularly inept termination. Such gain, purely theatrical, as attends the English version, consists in assigning to the same actor the two characters Laroque and Luversan, the resemblance between whom constitutes the motive of the play. This process, of course, assigns to the work a suspicious resemblance to 'The Lyons Mail'—a fact displeasing, it may be presumed, neither to the dramatist nor to the actor entrusted with the principal rôle. The most effective scene, that of the examination by the President of the Court of the child who has witnessed the murder and believes herself to have recognized in the assassin her father, whom she is naturally reluctant to convict, belongs to both pieces. A scene in which, through zeal for his client, an *avocat* persists in his defence, though in so doing he puts the seal on his own unhappiness and establishes his wife's infamy, remains excellent from the point of melodrama. The two principal parts are in the hands of the original exponents. Mr. Tree plays with much earnestness and picturesqueness the part of the unjustly oppressed man, with which he couples that of his relentless double. Mr. Fernandez also repeats a powerful presentation of the counsel who dies in an heroic attempt to discharge professional functions which bring with them intolerable shame and smart. Miss Constance Collier gives valuable assistance as a woman of passionate temperament and morbid jealousy. The revival is interesting and stimulating,

and will doubtless serve the temporary purpose for which it is intended.

COMEDY.—*Lady Ben: a Comedy in Four Acts.* By George Pleydell Bancroft.

'LADY BEN' is the most considerable work yet given us by Mr. Bancroft, whose contributions to the stage have, indeed, not been numerous. It is rather bald in dialogue, is not free from artifice, and is guilty of the singular indiscretion of setting off the audience full cry on what proves to be a false scent. On the other hand, it is fresh in motive, bright, and thoroughly sympathetic; it is fairly successful in respect of characterization, and leads to one or two novel and powerful situations. Its chief motive is paternal affection for a not very worthy object. With this is coupled, however, boyish adoration for a woman of ripening years, an affection on the part of a youth for a married woman which approaches passion, and is for a while mistaken for it, but which cannot stand the strain of absence. That the story of the amours of Henry Ballantyne with the so-called Lady Ben is wholly edifying will not be maintained. No serious harm attends, however, the dalliance of the pair, while its existence gives rise to some interesting and amusing complications. Success was assisted by a fine performance by Mr. J. D. Beveridge, one of the soundest and most trustworthy actors our stage possesses; Miss Darragh struck firmly a true note as the heroine; and Mr. Frank Cooper, Mr. Charles Fulton, and others were seen to advantage. One or two young actors created a highly favourable impression. Mr. Charles Maude joined to a really juvenile appearance much genuine power, and Miss Betty Callish gave a performance of a French maid which, though a little restless and exaggerated, was of singularly high promise. One or two noisy dissentients tried to wreck the fortunes of a piece which was, in fact, a genuine success.

THEATRE OF THE WALSINGHAM CLUB.—*A Man's Love: a Play in Three Acts.* Translated from the Dutch of Jan C. de Vos by J. T. Grein and C. W. Jarvis.

A LITTLE sordid and wholly commonplace is the short piece which Messrs. Grein and Jarvis have translated from the Dutch, and produced in English. It shows the reciprocal passion between a Dutch hero and his wife's sister, and, while giving an animated picture of illicit relations, succeeds in extracting from the subject an unexceptionable moral. Miss Frerike Boros, who played the heroine, exhibits unusual command of our language, and is a competent artist. Other parts were well played by Miss Dorothy Drake and Mr. Acton Bond.

Dramatic Gossip.

'A SCRUPULOUS MAN,' given for a benefit at the St. James's on the 23rd ult., is an adaptation by Mr. Max Hecht of 'Scruples,' by Octave Mirbeau. It depicts an abortive attempt on the part of an amateur "cracksman" and his valet to steal the treasures of an art connoisseur, their interruption in their task by the owner resulting in a pleasant interview and a half-implied promise of a future intimacy based on similarity

of tastes. The amusing trifle was well played by Mr. Alexander as the burglar, and Mr. Eric Lewis as his victim and protector.

'THE BIRD AT THE NECK,' a one-act play by X. L., which is being played on tour by Mr. and Mrs. Kendal, and has been given at the King's Theatre, Hammersmith, has a romantic but needlessly miserable story, in the course of which Mrs. Kendal, as the heroine, commits virtual suicide. The title is said to be derived from a passage in the Koran that "the bird [or fate] of every man is bound about his neck." The strongest situation is that in which one of two men condemned to die, and refused a priest, confesses to the other an act of adultery, only to discover that it is the wronged husband he has chosen as the recipient of his avowal.

At Mr. Tree's two recent presentations at His Majesty's Theatre of 'Hamlet,' Miss Beatrice Forbes Robertson won deservedly high recognition for her performance of Ophelia, a part in which she had also supported Mr. Tree in Oxford.

SIR HENRY IRVING, who is staying at Torquay, has been compelled to abandon his arrangements for appearing during the "Shakespeare week" at Stratford, but still proposes to fulfil his Easter engagement at Drury Lane.

SIR SQUIRE BANCROFT repeated at His Majesty's Theatre, before the students of the Academy of Dramatic Art, his address 'Dramatic Thoughts: Retrospective—Anticipative.' This he has issued in printed form, in which shape it repays attentive perusal.

THE one hundred and fiftieth and final representation of 'Peter Pan' for the present takes place at the Duke of York's this evening.

THE run at the Criterion of 'The Freedom of Suzanne' will be suspended on the 5th inst., and the theatre will then pass into the hands of Miss Ethel Irving, who will open with a rendering by Mr. Brookfield of 'Chou,' a new comedy by Madame Gressac and M. Pierre Veber.

WE learn of the death of Maurice Barrymore, an excellent actor and a successful dramatist. Born in India in 1847, he played frequently in America and occasionally in England. In his own 'Nadjesda,' a drama of Russian life, in a prologue and three acts, given at the Haymarket on January 2nd, 1886, he played Paul Devereux to the Nadjesda of Miss Emily Rigl. Mr. Tree, Miss Lydia Foote, and other well-known artists were in the cast. Mr. Barrymore was the father of Miss Ethel Barrymore. He had lived for some time under restraint. 'Honour,' his adaptation of 'L'Honneur de la Maison' of Battu and Desvignes, was given at the Court under John Clayton's management on the 24th of September, 1881.

To the *Jahrbuch der Deutschen Shakespeare-Gesellschaft* Mr. Charles Crawford has contributed a valuable paper, establishing on internal evidence the claim of Ben Jonson to a share in the authorship of 'The Bloody Brother' of Beaumont and Fletcher.

'L'ANGE DU FOYER,' by MM. G. A. de Caillavet and Robert de Flers, an amusing story of conjugal mistakes and reconciliations, is brilliantly interpreted at the Nouveautés by MM. Noble and Torin, and Madame Carlix.

'LE TALISMAN,' a four-act play in verse by M. Louis Marsolleau at the Bouffes-Parisiens, is a rendering of a well-known story of Hans Christian Andersen, which has already been dramatized by Herr Ludwig Fulda.

'LES FAÇADES,' a four-act drama founded by M. Pierre Berton on a novel by M. François de Nion, has been accepted by M. Porel for the Gymnase-Dramatique.

TO CORRESPONDENTS.—D. C. B.—G. G.—G. & R.—R. S.—A. W.—A. F. S.—received.
G. D.—S. H.—Many thanks.
No notice can be taken of anonymous communications.

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